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THE

WORKS

OF

CALLIMACHUS.

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THE

WORKS

OF

CALLIMACHUS,

TRANSLATED INTO ENGLISH VERSE.

THE

HYMNS AND EPIGRAMS

FROM THE GREEK;

WITH THE

COMA BERENICES

FROM THE LATIN OF CATULLUS:

WITH THE

ORIGINAL TEXT,

AND NOTES CAREFULLY SELECTED FROM FORMER COMMENTATORS,

AND ADDITIONAL OBSERVATIONS,

By H. W. TYTLER, M. D.

INTER CALLIMACHI SAT ERIT PLACUISSE LIBELLOS,
ET CECINISSE MODIS, PURE POETA, TUIS. PROPERT.

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PREFACE.

BY THE

EARL OF BUCHAN.

HAVING endeavoured from my earlieſt youth (though ſecluded from the honours of the ſtate and the brilliant ſituations incident to my rank) to imitate the example of that rare and famous Engliſh character *, in whom every compatriot of extraordinary merit found a friend without hire, and a common rendezvous of worth; I had the honour to receive from the unfortunate Author of the following tranſlations an early notification of his intention to offer them to the public, and afterwards the peruſal of the MS. which met with my ſincere approbation.

† Sir Philip Sidney.

Dr.

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Dr. Tytler was a man of indefatigable induſtry in literary reſearch, to which were added the rare accompaniments of Genius, Taſte, and Imagination.

Scotland though ſufficiently eminent in Philoſophy, Arms and Arts, has been defective till of late in claſſical taſte and erudition. The tranſlations now offered to the public are the firſt from a Greek Poet that have been publiſhed by a native of Scotland in the Engliſh language.

In the tranſlations of Dr. Tytler there will be found in transfuſion of ſentiment, correctneſs of poetry and ſtyle; and in felicity of expreſſion, a ſuperior degree of merit to thoſe publiſhed by the unfortunate Dr. Dodd in the year 1755; and upon the whole an agreeable acceſſion to an Engliſh Claſſical Library.

The tranſlation of ancient Epigram is a difficult taſk. The genius of the Greek or Roman muſt be preſerved, and the point of ſatire or novelty of thought muſt not be hid by the flippancy of a modern dreſs, nor that dignity and ſimplicity abated which belongs to the ages of antiquity, when the Poet was not diſtracted by the multitude of figures connected with artificial refinements.

With

With a view to prepare himſelf for the tranſlation of Callimachus, Dr. Tytler compared every line of the Iliad with Mr. Pope's tranſlation, whereby he put himſelf in a congenial train for undertaking to do juſtice to Callimachus, and meditating a tranſlation of Lucretius; he meant to have done the ſame by the Georgics of Virgil and Mr. Dryden.

Whatever may be ſaid upon theſe ſubjects, it is evident to every perſon of learning and taſte, that the ſtyle of ancient, is greatly ſuperior to that of modern, poetry; and that thoſe who can enable the unlearned to taſte of the beauties of the Greek and Roman poets of eminence in modern languages, are entitled to no vulgar praiſe.

With reſpect to Callimachus himſelf, every man of learning knows, that he was one of the keepers of the Alexandrian Library, and a favourite of Ptolemy Philadelphus King of Egypt, whoſe praiſes he celebrates in a beautiful Hymn which almoſt infinitely degrades our modern "Joys to great Cæſar;" not on account of its ſuperior veracity, but the beauty and ſimplicity of its conſtruction, devoid of that cumberſome and nauſeous machinery of extravagant encomium; on account of which a

modern

modern man of taſte cannot help wiſhing to fall down and bury the Laureates and the Laurelled in obſcurity. Indeed Voltaire's ſpecimen of an Ode, in the addreſs to the proud man in Zadig, contains an everlaſting model for the inſtruction of Laureates in the compoſition of their vile madrigals to Princes:

Que ſon merite eſt extrême,
Que des Graces que des Grandeurs,
——Ah! combien Monſeigneur,
Doit etre content de lui même.

THE FIRST HYMN OF CALLIMACHUS TO JUPITER.

WHILST we to Jove immortal and divine,
Perform the rites, and pour the ruddy wine;

ΖΗΝΟΣ εοι τι κεν αλλο παρα σπονδῃσιν αειδειν

Hymn to Jupiter.] As hymns to the deities were inconteſtibly the moſt ancient ſpecies of poetry, ſo many modern Mythologiſts are of opinion that theſe hymns refer in ſome meaſure to the creation of the world, though wrapt up in fable, and covered with miſt and obſcurity. Without entering into a minute diſcuſſion of this intricate ſubject, it may be obſerved that the beginning of the preſent hymn, the whole of the fourth, and ſeveral paſſages of the ſecond and ſixth, ſeem to favour this hypotheſis. And from the remaining fragments of Orpheus, the writings of Homer, Heſiod, and indeed all the ancient poets, we are well aſſured that the firſt inhabitants of Greece and Egypt acknowledged one ſupreme Being, under various names and with many wonderful, attributes. Sometimes he was called Bacchus, ſometimes Apollo, Pan, Rhea, Diana, or whatever name was moſt agreeable to the fancy of his worſhippers, or more commonly of thoſe poets who celebrated him in their hymns; the poets being the firſt divines as well as hiſtori-

Whom ſhall the Muſe, with ſacred rapture ſing,
But Jove th' almighty and eternal king,

Λωιον, η Θεον αυτον, αει μεγαν, αιεν ανακτα;

ans *. At length the ſovereignty was given to Jupiter, whom all the nations of Greece adored as King and Lord of the Univerſe; and he was ſuppoſed to be the ſource of power, law and juſtice, as we may learn from this hymn of Callimachus, and many paſſages of Homer. Nay ſome fragments of orphic poetry, ſtill remaining, have deſcribed him as Omnipotent, Omnipreſent, and the Creator of the Univerſe.

Ζευς πυθμην γαιης τε και ὑρανυ αστεροεντος †,
Ζευς ποντυ ριζα, Ζευς Ηλιος ηδε σεληνη;
Ζευς βασιλευς, Ζευς αυτος απαντων αρχιγενεθλος,
Παντα γαρ εν Ζηνος μεγαλῳ ταδε σωματι κειται
Εν κρατος, εις Δαιμων, γενεται μεγας αρχος απαντων.
Εις Ζευς, εις Αιδης, εις Ηλιος, εις Διονυσος,
Εις Θεος εν παντεσσι ‡.

"Jupiter, the foundation of the earth and the ſtarry heaven; Jupiter the fountain of "the ſea; Jupiter, the Sun and Moon; Jupiter the King; Jupiter the firſt progenitor "of all. For all things are within the great body of Jupiter. One Lord, one deity, and "the great ſource of all."

"Jupiter, Pluto, Bacchus and the Sun are one deity in all."

But when the firſt traditions were loſt by various events happening in a long ſucceſſion of ages; when it became the cuſtom to worſhip the ſeveral appearances of nature under different names, and to deify kings and great men after their deaths, human actions were aſcribed to the ſupreme Being. Hence the multiplicity of Gods, the ridiculous attributes they were thought to poſſeſs, and the many fables about their birth, life and death. A King of Crete, and an Arcadian prince had been called Jupiter; the tomb of the firſt was ſtill remaining in the time of Callimachus, and the laſt was remembered by tradition.

* Bryant's Mythol. Vol. I. p. 306, and ſeq.

† Orphic. Fragm. 6. p. 366. Edit. Geſner. from Proclus on Plato's Alcibiades.

‡ Orphic. Fragm. 4. Edit. Geſner.

Thus

Who from high heav'n, with burſting thunder, hurl'd 5
The ſons of earth, and awes th' ætherial world!

Πηλογονων ελατηρα, δικασπολον ουρανιδηϛι;

Thus both nations contended for the honour of the birth of Jupiter, and had many diſputes concerning it. But ſtill they ſuppoſed that he muſt have been born at a very remote period, when the face of things was different, the world but thinly peopled, and mankind lived uncomfortably. The blending of ſo many ſtories together neceſſarily introduced much confuſion in the worſhip and celebration of the deities. Callimachus took theſe ſtories as they were handed down to him, no doubt adding fictions of his own to make them the more poetical, and ſeldom forgetting to celebrate his great patron Ptolemy Philadelphus, whoſe power he derives immediately from Jupiter. In the hymn before us, this Deity is repreſented under three different characters; firſt as the Air; ſecond as a Man; third as the Sovereign of heaven and earth, all which will be taken notice of in the following notes.

The Greek Ζευϛ is derived either from ζην vivere; becauſe Air was thought to be the principle of life; or from δευειν to moiſten with ſhowers; becauſe rain falls from the heavens*. As for the Latin name Jupiter, it is ſo plain a compound of the two Greek words Ζευ πατηρ that I need not trouble my readers with arguments to prove the derivation of it.

V. 2. Perform the rites and pour the ruddy wine] The hymns to the deities were ſung while the prieſts performed the ſacred rites, and poured out the libations. They were ſometimes accompanied with dancing, but always with inſtrumental muſic either from the flute or harp, as we read in Proclus and the Scholiaſt on Euripides, Spanheim. It is not a little ſurpriſing that Mr. Prior ſhould have deviated ſo much from his original in the very firſt line, as to tranſlate it in this manner:

"While we to Jove ſelect the holy victim."

For the hymns began with the libations, but never with the chooſing of the victim, which muſt have been ſelected at a diſtance from the temple, and ſometime before the commencement of the ſacrifices.

* Tobias Damm in verb Ζευϛ.

But ſay, thou firſt and greateſt pow'r above!
Shall I Dictæan or Lycæan Jove

Πως και νυ, Δικταιον αεισομεν, ηε Λυκαιον;

V. 3. Whom ſhall the Muſe, with ſacred rapture ſing] There is a great beauty in the beginning of this hymn. The Poet ſeems to be at once tranſported and awed with the grandeur of his ſubject. He is impatient to begin, but, ſtruck with the thought of celebrating the king of Gods and Men, he makes a pauſe, and doubts if his poems are equal to the taſk. Horace begins one of his fineſt Odes in the ſame manner.

Quem virum aut heroa lyra vel acri
Tibia ſumes celebrare, Clio?
Quem Deum *?
What man, what hero, on the tuneful lyre,
Or harp-ton'd flute will Clio chooſe to raiſe
Deathleſs to flame? What God?——FRANCIS.

V. 5. Who from high heav'n, with burſting thunder hurl'd
The ſons of earth, and awes th' ætherial world]

The Commentators and Mythologiſts differ very much about the expulſion of the Giants, the moſt famous action aſcribed to Jupiter. Friſchlinus tells us that they were called the Sons of the earth, on account of their obſcure and uncertain original, but gives no authority to ſupport his opinion. The name γηγενεις ſignifies the offſpring of ſlime or mud, and may as well refer to the formation of man in general, as to any particular race of mankind, whatever their ſize might be. Friſchlinus offers four different ſignifications of this fable; 1ſt. That it ſignifies the fall of the Angels. 2d. The fall of Man. 3d. The diſperſion of Mankind at the building of Babel. And 4th. That this fable contains an obſcure tradition of the deluge: which opinion ſeems the moſt probable; and is confirmed by the ſtory in Homer, that Thetis aſſiſted Jupiter in his war with the Giants. Or, in other words, that the Sea received the waters of the deluge in part, after they began to ſubſide, and thus contributed to diſperſe the thick clouds and noxious

* Hor. lib. i. ode 12.

vapours

Attempt to ſing? . . . Who knows thy mighty line?
And who can tell, except by pow'r divine,
If Ida's hills thy ſacred birth may claim,
Or far Arcadia boaſt an equal fame?

Εν δοιῃ μαλα θυμος· επει γενος αμφιριφον.
Ζευ, σε μεν Ιδαισιν εν ουρεσι, φασι γενεσθαι,
Ζευ, σε δ' εν Αρκαδιῃ· ποτεροι, πατερ, εψευσαντο;

vapours that darkened the ſky, and rendered the air unwholeſome*. The Abbé Banier, who has almoſt entirely baniſhed Allegory from the Mythological ſyſtem, and laboured to give a connected hiſtory of ages in which no hiſtory exiſted, aſſures us that the Titans and the Giants were very different perſons; that the former inhabited Spain and Italy, but that the latter were a Set of Banditti whom Jupiter king of Crete deſtroyed in an expedition to the Continent of Greece†. And by joining the traditions concerning the deluge with the laſt mentioned hiſtorical fact, we have the moſt probable account of the war with the Giants. At the ſame time I muſt obſerve that Mr. Pope makes this fable allude to the confuſion of the elements before they were brought into their natural order‡. But events happening at a period ſo remote could ſcarce have been handed down by tradition; and if what the Abbé Banier ſays be true, namely, that no proof remains of the Pagans having been acquainted with the building of Babel §; it is not likely that they could know much about the war of the elements before the foundation of the world. Beſides this idea of fighting elements bears a nearer reſemblance to the philoſophy of Lucretius, than to the Moſaic account of the Creation.

V. 12. Or fair Arcadia boaſt an equal fame] It is to be obſerved that all the prayers and addreſſes to Jupiter and the ſubordinate Deities, ſo frequent among the ancient poets, are wonderfully grand and ſolemn: but the deſcription of their lives and actions is always trifling and puerile. This, no doubt, proceeds from confounding them with

* Hom. Il. v. 396. and ſeq. † Banier's Mythol. vol. II. p. 205.
‡ Note on Pope's Iliad Book I. v. 514. § Banier's Mythol. vol. II. p. 307.

real

The Cretans, prone to falſehood, vaunt in vain,
And impious! built thy tomb on Dicte's plain;

Κρητες αει ψευσται. και γαρ ταφον, ω ανα, σειο

real men, whoſe hiſtory in the firſt ages of the world, and before the invention of letters, could be known only from tradition. Callimachus after a ſolemn invocation to Jupiter, as the King of Gods and Men, immediately degrades him to a mere Mortal, by telling us that he was born either on the mountain of Dicte in Crete, or of Lycæus in Arcadia; and endeavours to ſettle the diſpute betwixt the two nations by giving his birth to the one, and his education to the other. We are informed by Cicero that the ancient Theologiſts enumerated three Jupiters, the firſt and ſecond born in Arcadia, and the third in Crete, where his Monument was ſtill to be ſeen in the time of that Author*. To give a particular account of any of theſe would far exceed the bounds of a Note; and the ancient Poets differ very much with regard to the birth of even the Cretan Jupiter. The reader deſirous of information on this ſubject may have his curioſity fully gratified by conſulting Banier. Beſides the three mentioned above, we are told by Euſebius that almoſt every nation had a Jupiter of their own, whom they worſhipped under various names, and whom they ſuppoſed to have been born in their country†. This confirms what was ſaid in the beginning, that in times of groſſeſt idolatry all Mankind acknowledged one Supreme Being; and it was then as uncommon to doubt the exiſtence of a Deity, as it is with ſome modern Philoſophers to believe it.

V. 14. And impious! built thy tomb on Dicte's plain] The Greeks and Romans aſcribed no property to their deities not belonging to mankind except Immortality, an opinion admirably ridiculed by Lucian in his moſt humourous dialogue entitled Πρασις βιων, or the Sale of Lives. And it ſeems the Cretans, denied even this to the greateſt of their Gods, for which they were cenſured by the poet Epimenides in that celebrated ſaying Κρητες αει ψευσται, "the Cretans always Liars." This was become a proverb long before the time of Callimachus, and he reproaches them in the words of their own poet for having built a tomb to a deity who muſt neceſſarily live for ever. The ſame proverb is

* Cic. de Nat. Deor. Lib. III. cap. 21. † Euſeb. Lib. III. Evangelic. Præparat.

quoted

For Jove, th' immortal king, ſhall never die,
But reign o'er men and Gods above the ſky.
In high Parrhaſia Rhea bore the God,
Where gloomy foreſts on the mountains nod;

Κρητες ετεκτηναν̓το. συ δ' ου θανες· εσσι γαρ αιει.
Εν δε σε Παρρασιη Ρειη τεκεν, ὑχι μαλιϛα

quoted by St. Paul Titus I. 12. and we are informed by Eraſmus that St. Jerom found this line in a poem of Epimenides exactly as it ſtands in the New Teſtament, where it makes a complete Hexameter verſe.†

Κρητες αει ψευϛαι, κακα θηρια, γαϛερες αργαι.

"The Cretans always Liars, evil Beaſts, ſlow Bellies."

The Greek Scholiaſt endeavours to remove the firſt part of this imputation from them, and tells us that the inſcription upon the tomb originally runs thus, Μινωος τε Διος ταφος, "The tomb of Minos the Son of Jupiter." And that the two firſt words being effaced by time there remained only Διος ταφος, "The tomb of Jupiter," which gave riſe to the ſtory. But ſince it is allowed by all Hiſtorians that a king, named Jupiter, once reigned in Crete, died and was buried there, the account given by Suidas ſeems the moſt probable; namely, that the words of the inſcription were, ενθαδε κειται θανων Πηκος ὁ Ζευς, "Here "lies Pecus (or according to Kuſter) Picus who was called Jupiter."† Banier cites this paſſage of Suidas, but, for I know not what reaſon, tranſlates the inſcription given by Porphyry in place of it. "Here lies *Zan* who was called Jupiter."‡ This tomb was ſituated near the city of Gnoſſus, below the mountain of Dicte. But the very learned and ingenious Mr Bryant, who has ſtudied ancient Mythology with more diligence than any native of Great Britain, aſſures us that theſe ταφοι were not tombs, but λοφοι μαϛοειδεις, "Conical mounds of earth," on which in the firſt ages Offerings were made by fire. Vide Bryant's Mythology, Vol. I. p. 449 and ſeq. where the Reader will find an accurate and entertaining diſcuſſion of this ſubject.

* Eraſm. in Chiliad. † Suid. in verb Πηκος. ‡ Ban. Mythol. vol. II. p. 177.

And hence ſuch awful horror guards the grove,
Made holy by the glorious birth of Jove,
That now no teeming female dares preſume
To bear her young amid the hallowed gloom:
Nor beaſt nor inſect ſhall approach the ſhade,
Nor matron chaſte invoke Lucina's aid
Within the dark receſs, ſtill known to fame,
And Rheas ancient bed th' Arcadians name.
Soon as her womb diſcharged the mighty load,
She ſought a ſpring to bath the new-born God,

Εσκεν ορος Θαμνοισι περισκεπες. ενθεν ὁ χωρος
Ιερος. ουδε τι μιν κεχρημενον Ειλειθυιης
Ερπετον, ουδε γυνη επινισσεται. αλλα ἑ Ρειης
Ωγυγιον καλεουσι λεχωιον Απιδανηες.
Ενθα σ' επει μητηρ μεγαλων απεθηκατο κολπων,

V. 26. And Rhea's ancient bed th' Arcadians name] All the former tranſlators of the hymn of Jupiter have omitted this line, although it relates to a piece of ancient hiſtory preſerved by Pauſanias, namely, that no perſon durſt enter the cave on the top of mount Lycæus, in which Rhea was ſuppoſed to have brought forth Jupiter, except the prieſteſſes of that Goddeſs. Upon one of the Summits ſtood a temple ſacred to Jupiter Lycæus, which men were forbidden to enter; and on another an altar, where ſacred rites were performed to this deity.* Arcadia was called Parrhaſia from Parrhaſus one of the ſons of Lycaon. Mount Lycæus and the Olympus of Arcadia are the ſame.

* Pauſanias in Arcadic.

But in Parrhaſia yet no ſtream appears,
Tho' fam'd for num'rous rills in after-years;
And when the Pow'r ungirt her ſpacious breaſt,
The duſty fields diſplayed a barren waſte.
Nor yet broad Ladon flow'd, the plains to lave,
Nor Erymanthus pour'd his limpid wave;
Wide branching oaks Ïaſus' channel ſhade,
And chariots roll on Mela's ſandy bed:
Unnumbered ſavage beaſts ſecurely throng,
Where now deep Carion ſwiftly glides along;
A thirſty ſwain amid the wilds might go
Where chryſtal Cratis and Metopè flow,

Αυτικα διζητο ῥοον ὑδατος, ᾧ κε τοκοιο
Λυματα χυτλωσαιτο, τεον δ' ἐνι χρωτα λοεσσαι.
Λαδων αλλ' ουπω μεγας ἐῤῥεεν, ουδ' Ερυμανθος
Λευκοτατος ϖοταμων. ετι δ' αϐροχος ηεν απασα
Αρκαδιη· μελλεν δε μαλ' ευυδρος καλεεσθαι
Αυτις. ἐπει τημοσδε Ρεη οτ' ἐλυσατο μιτρην,
Η ϖολλας εφυπερθε σαρωνιδας ὑγρος Ιαων
Ηειρεν, ϖολλας δε Μελας ωχησεν αμαξας.
Πολλα δε Καριωνος ανω, διερὸ ϖερ εοντος,
Ιλυους εϐαλοντο κινωπετα, νισσετο δ' ανηρ
Πεζος ὑπερ Κραθιν τε, ϖολυῤῥειον τε Μετωπην

V. 40. Where chryſtal (or literally ſtoney) Crathis and Metopè flow] All the rivers enumerated by Callimachus are mentioned by ancient Geographers, particularly by Dionyſius, Pliny, Solinus and Strabo.——Friſchlinus.

Nor find a ſpring; but ſtill, with wonder, hear
Th' impriſon'd water murm'ring on his ear.
The venerable Goddeſs, thus diſtreſs'd,
With awful voice the pregnant earth addreſs'd;
Slight are thy pangs, O friendly Pow'r, ſhe ſaid,
Bring forth like me to give thy ſuppliant aid:
She rais'd her mighty arm as thus ſhe ſpoke,
And with her ſceptre, ſtruck the ſolid rock;
Wide at the blow, the yawning mountain rent,
The floods impetuous iſſued from the vent,
And pour'd along the ground in ſwelling ſtreams,
Where ſoon ſhe bath'd Jove's beauteous infant-limbs.
Thy body cleans'd, and wrapt in purple bands,
She gave the precious pledge to Neda's hands,

Διψαλεος. το δε πολλον ὑδωρ υπο ποσσιν εκειτο.
Και ῥ ὑπ' ἀμηχανιης σχομενη φατο ποτνια Ρεια,
Γαια φιλη, τεκε κ᾽ συ. τεαι δ' ωδινες ελαφραι.
Ειπε, κ᾽ αντάνυσασα θεα μεγαν υψοθι πηχυν,
Πληξεν ορος σκηπτρῳ. το δε οι διχα πουλυ διεςη,
Εκ δ' εχεεν μεγα χευμα. τοθι χροα φαιδρυνασα,
Ωνα, τεον σπειρωσε. Νεδη δε σε δωκε κομισσαι

V. 44. With awful voice the pregnant Earth addreſs'd] Dr. Dodd has reduced the great Mother of the Gods to a whining girl by tranſlating this paſſage as follows;

"Diſtreſt the Goddeſs heav'd a feeble Sigh."

V. 53. Thy body cleans'd and wrapt in purple bands] The Greeks had ſeveral methods of managing new-born infants. The Athenians plunged them in cold water (a cuſtom

And much enjoin'd her, with a mother's care,
To ſeek the Cretan cave and hide thee there.
For ſhe was firſt-born of the beauteous maids
That nurs'd the Thund'rer in the gloomy ſhades,
Save Styx and Philyrè; from whence ſhe gain'd
More high rewards than virgin e'er obtain'd:
For Neda's name the grateful Goddeſs gave
To this moſt ancient ſtream, whoſe rolling wave

Κευθμον εσω Κρηταιον, (ἱνα κρυφα παιδευοιο)
Πρεσβυτατη νυμφεων αι μιν τοτε μαιωσαντο,
Πρωτιζη γενεη, μετα τε Στυγα, Φιλυρην τε.
Ουδ' ἁλιην απετισε θεη χαριν, αλλα το χευμα
Κεινο Νεδην ὀνομηνε. το μεν ποθι πουλυ καλ' αυτο

(a cuſtom ſtill followed in many countries), and the Lacedæmonians in wine, to give health and vigour to their bodies, and likewiſe to try their future Conſtitutions. For they ſuppoſed that ſtrong children would bear the bath eaſily; but that thoſe of a more weakly frame would immediately faint or fall into fits. The nurſe then divided the Umbilical Cord, and wrapt the child in ſwaddling bands; but theſe were never uſed by the Spartans, who thought that they confined the body too much, and did not allow the free motion of the limbs. At Athens the new-born infant was wrapped in a Cloth, on which was repreſented the Gorgon's head, in imitation of the Shield of Minerva, to ſhew that the child was entruſted to the care of the Goddeſs of Wiſdom. If a boy, he was laid on a buckler, as an omen of his future valour; and it was a common practice among perſons of quality at Athens, to place their infants on dragons of gold; a cuſtom thought to have been inſtituted by Minerva, in memory of King Erichthonius, who had feet like a Serpent, and being expoſed when an infant, the Goddeſs gave him in charge to two dragons. The Reader will find a particular account of all theſe ceremonies in Potter's Antiquities, Vol. II. p. 325 and ſeq. where the learned Biſhop refers to this hymn of Callimachus.

With force impetuous pours along the plain,
And near the walls of Leprium meets the main;
The ſons of Arcas hear the waters roar,
And drink the ſacred flood, and crowd the ſhore.
Thee, mighty Jove, the nymph to Thenæ bore,
And thence to Gnoſſus on the Cretan ſhore,
But firſt at Thenæ, cur'd thy recent wound;
Cydonians hence Omphalè nam'd the ground.

Καυκωνων πολιεθρον, ο Λεπριον περατισαι,
Συμφερεται Νηρηϊ· παλαιοτατον δε μιν υδωρ
Υιωνοι πινουσι Λυκαονιης αρκτοιο.
Ευτε Θενας απελειπεν, επι Κνωσσοιο φερουσα,
Ζευ πατερ, ἡ νυμφη σε· (Θεναι δ' εσαν εγγυθι Κνωσσου)
Τουτακι τοι περσε, δαιμον, απ' ομφαλος· ενθεν εκεινο
Ομφαλιον μετεπειτα πεδον καλεουσι Κυδωνες.

V. 70. Cydonians hence Omphalè named the ground] Neither Mr. Prior, Mr. Pitt, nor Dr. Dodd have thought proper to give this paſſage in Engliſh, although it alludes to a very curious piece of ancient ſuperſtition. They had probably been deterred by the difficulty of tranſlating the verſe,

Τουτακι τοι περσε, Δαιμον, απ' ὀμφαλος· ——
Ibi tum decidit tibi, Deus, omphalus, *vel* umbilicus:

But though ſuch phraſes tranſlated literally may ſeem groſs or indelicate to the ears of a modern Reader, I apprehend they cannot, with propriety be altogether omitted, when they relate either to an ancient cuſtom or an hiſtorical fact.

In the dark ages of idolatry and ſuperſtition, mankind erected altars to the deities on the tops of mountains, and repaired with much veneration to rocks and caverns, whence the Gods were ſuppoſed to deliver their oracles, called by the Phænicians Omphi, and by the Greeks ὀμφαι, or voices. In the ſame manner the mountain of Delphi was named

The nymphs of Dictè with encircling arms,
Embrac'd thee blooming in immortal charms;

Ζευ, σε δε Κυρβαντων εταραι προσεπηχυναντο

named Omphi-el, or the oracle of the ſun; and the Greeks, endeavouring to find a word of a ſimilar ſound in their own language, immediately thought of ὀμφαλος, *Omphalus*, *a navel*; which by a ſtrange perverſion they ſubſtituted in its place *. And hence Delphi, being the moſt celebrated oracle, was thought to be the middle or umbilicus of the whole earth, as Sophocles calls it †. By degrees, the ſame appellation was beſtowed on every place famous for the reſponſes of an oracle, or the reſidence of a deity. Thus, in the firſt book of the Odyſſey, Homer tells us that the iſland of Calypſo was the Omphalos, or Umbilicus of the ſea:

Νησῳ ἐν ἀμφιρυτῃ ὀθι τ' ὀμφαλος εστι θαλασσης,
Νησος δεινδρηεσσα ‡.
Amidſt an iſle, around whoſe rocky ſhore
The foreſts murmur, and the ſurges roar. POPE.

Every reader muſt obſerve that the original idea is entirely loſt in Mr. Pope's tranſlation, which does not give the leaſt hint of this iſland being the Omphalus of the ſea, and we are only informed that Calypſo lived in the middle of an iſland. At Enna in Sicily was another place of the ſame name, probably becauſe that was thought to be the ſcene of the rape of Proſerpine. It is therefore no wonder that Callimachus, finding a place in Crete named Omphalos or the navel, ſhould pretend that it was ſo called becauſe the Umbilical Cord of young Jupiter was there ſuppoſed to have dropped from his body. But it is ſurely a little ſtrange that Diodorus Siculus ſhould gravely preſent his readers with the ſame ſtory, as an hiſtorical fact, and tell them that this famous Umbilicus dropped into the river Triton, "from which accident the place", ſays he, "was called Omphalos or the navel §". A ſtriking inſtance of the blindneſs and credulity of the Greeks in relation to religion and mythology. In all other matters, as Mr. Bryant well

* Bryant's Mythol. vol. I. p. 240.
† Oedip. Tyrann. v. 487.
‡ Hom. Odyſſ. Lib. I. v. 50.
§ Diodor. Sicul. Lib. V. p. 337.

obſerves,

The fair Adraſte next thy care began,
And laid thy Godhead in a golden van.
On Ida's hills the goat Amalthea bred,
There gave thee ſuck; and mountain-honey fed,
From bees that o'er the cliffs, appear in ſwarms,
Prepare their waxen domes with hoarſe alarms,
Collect the ſweets of every fragrant flow'r,
And on thy lips diſtil th' ambroſial ſhow'r.
The fierce Curetes circle o'er the ground
In warlike dance, and beat their ſhields around,

Δικταιαι Μελιαι, σε δε κοιμισεν Αδρηξεια
Λικνῳ ενι χρυσεῳ. συ δ' εθησαο ϖιονα μαζον
Αιγος Αμαλθειης, επι δε γλυκυ κηριον εβρως.
Γεντο γαρ εξαπιναια Πανακριδος εργα μελισσης
Ιδαιοις εν ορεσσι, τα τε κλειουσι Πανακρα.
Ουλα δε Κουρητες γε ϖερι ϖρυλιν ωρχησαντο,

obſerves, they were the wiſeſt of mankind *. The whole inhabitants of Crete ſometimes received the name Cydonians from a city called Cydon.

V. 74. And laid thy Godhead in a golden van] I have ventured to tranſlate the word λικνος literally. It ſignifies a van for winnowing corn, in which newborn infants were frequently laid, as we learn from the Greek ſcholiaſt. A couch or cradle of this kind was particularly proper for Jupiter to repoſe in; eſpecially if we conſider him as repreſenting the air. Cradles of wicker are common in our times, and it is cuſtomary to place a dead-born infant on a ſieve, which anſwers exactly to the Greek λικνος.

* Bryant's Mythol. vol. I. p. 246.

V. 85.

That Saturn, for thy cries, might hear alone
The clang of armour on his diſtant throne.
Away thy infant years thus quickly flew,
Thy pow'r appearing as thy ſtature grew,

Τευχεα ϖεπληγοντες, ινα Κρονος ουασιν ηχην
Ασπιδος εἰσαιοι, ϰ̀ μη σεο ϰυριζοντος.
Καλα μεν ηεξευ, καλα δ' ετραφες, ϝρανιε Ζευ.

V. 85. The ſtory of Jupiter's birth] The preceding account of the birth of the greateſt God of antiquity, though beautifully told by Callimachus, appears at firſt view wild and extravagant; but upon farther conſideration may be explained partly by allegory, and partly by hiſtory. We have the authority of Cicero for ſaying that Chronus or Saturn is the ſame with χρονος or time, being ſo called, quod ſaturetur annis, "becauſe he is full of years". It is likewiſe well known that Rhea, Veſta or Cybele, the wife of Saturn, is only a perſonification of the earth, or rather of the original Chaos, from which were formed the heavens, the earth, and all the various appearances of nature *. Jupiter, or the air, comes from the womb of Chaos, in the ſame manner that Apollo or the ſun is produced by Latona (another name for Chaos) in the fourth hymn. And the fable of Rhea ſtriking the mountain with her ſceptre, and thus giving birth to the rivers of Arcadia, ſignifies that air and water exiſted at the ſame inſtant. I am not ignorant that ſeveral commentators, and among the reſt Spanheim, makes this paſſage refer to the miracle recorded, Exodus xvi. 6. becauſe Callimachus might have read the Old Teſtament, being keeper of the Alexandrian Library, at the time that the ſeptuagint tranſlation is ſuppoſed to have been made. But beſides that the date of this tranſlation has never been aſcertained, it does not ſeem probable that our Poet would have borrowed the account of this miracle alone, without introducing other paſſages from the Old Teſtament in different parts of his works. Thus far the ſolution is natural and eaſy; but for an explication of the remaining parts of this fable, we muſt have recourſe to the hiſtory of the Cretan Jupiter.

* Voſſ. de Or. et Progr. Idololatr. Lib. II. cap. 54.

And ſoon thou glow'ſt with ev'ry youthful grace,
And ſoon ſoft down o'erſpreads thy beauteous face;
Jove, yet a child, the prize of wiſdom bears
From both his brothers in maturer years:

Οξυ δ' Ανηβησας, ταχινοι δε τοι ηλθον ιϑλοι.
Αλλ' ετι παιδνος εων εφρασσαο παντα τελεια·

It is ſaid that Saturn cauſed a very ſevere operation to be performed on his father Uranus, who prayed that his grandſons might ſerve Saturn in the ſame manner. This prince, according to the ſuperſtition of the times, conſidered his father's imprecations, as a prediction, and therefore cauſed his children to be ſhut up, one by one, immediately after their birth. His wife Rhea, reſenting this uſage, and being delivered of Jupiter in her huſband's abſence, gave him in charge to three of her maids, Neda, Styx and Philyrè, who conveyed him into Crete, where he was privately educated by the Curetes and Corybantes, whom Herodotus calls Phænician prieſts, * and who inhabited mount Ida. They took great care of the young prince, hid him in a cave, and fed him with goat's milk, which Lactantius tells us was brought him every day by Amalthea the daughter of Melittus king of Crete, † and hence the fable of his being ſuckled by a ſhe-goat that was afterwards placed among the Stars. The wives of theſe prieſts were called Meliſſæ, and thus it was feigned that ſwarms of bees fed him with honey; though ſome ſuppoſe that they were real bees. Virgil has taken notice of this circumſtance:

Dictæo cœli regem pavêre ſub antro. ‡
The king of heaven in Cretan caves they fed. DRYDEN.

The Curetes likewiſe invented a warlike dance called dactylos, in which they claſhed their ſpears againſt their bucklers with many contorſions of the body: and hence they were called Corybants, i. e. people who ſhake their heads. By this noiſe they prevented the cries of Jupiter from being heard, not by his father Saturn, who was then in a different country, but by their neighbours unacquainted with the ſecret. Such is the hiſtorical account of Jupiter's birth given by the Abbé Banier, who has beſtowed much

* Herodot. Lib. I. † Lactant. de falſ. Religion. ‡ Virg. Georg. IV. v. 152.

time

And both agreed that th' empire of high heav'n,
Tho' theirs by birthright, ſhould to Jove be giv'n.

Τῳ τοι και γνωτοι, προτερηγενεες περ ἐοντες,
Οὐρανον ὀκ ἐμεγηραν ἐχειν επιδαισιον οικον.

time and labour upon this ſubject *. And one may obſerve how exactly the above narration agrees with Callimachus; although Banier ſeems little acquainted with this poet, and mentions him but twice in his whole book.

V. 92. Tho' theirs by birth-right ſhould to Jove be giv'n] Some of the moſt ancient poets, and particularly Homer, make Jupiter the eldeſt ſon. Thus in the fifteenth book of the Iliad, he commands Neptune, by his meſſenger Iris, to retire from the field of battle, with this threat in caſe of a refuſal.

Μη μ' ὀδε κρατερος περ ἐων, ἐπιοντα ταλασσῃ
Μειναι· ἐπει ἑο φημι βιη πολυ φερτερος ἐιναι,
Και γενεῃ προτερος· τοδὀκ ὀθεται φιλον ἠτορ
Ισον ἐμοι φασθαι, τον τε ςυγεοσι, και ἀλλοι †.

If he refuſe, then let him timely weigh
Our elder birth-right and ſuperior ſway.
How ſhall his raſhneſs ſtand the dire alarms
If heav'n's omnipotence appear in arms?
Strives he with me by whom his pow'r was giv'n,
And is there equal to the Lord of Heav'n. POPE.

But Callimachus, with great judgment, agrees with the prevailing tradition among his countrymen, that Jupiter was the youngeſt. And, to promote the cauſe of religion, and encreaſe their veneration for the ſupreme being, aſſures them, that the two brothers reſigned their claims on account of his ſuperior power and wiſdom. In this reſpect he has outdone both Homer and Virgil, who aſſert, with other ancient poets that Jupiter obtained the empire of heaven by lot ‡.

* Banier's Mythol. Vol. II. p. 205, et ſeq.

† Hom. Il. XV. v. 164.

‡ Ibid. v. 187. Virg. Æn. I. v. 143.

Yet ancient poets idle fictions tell
That lots were caſt for heav'n, for earth, and hell,

Δηναιοι δ' ȣ̓ παμπαν ἀληθεες ἠσαν ἀοιδοι·
Φαντο παλον Κρονιδῃσι δια τριχα δωματα νειμαι·

This diviſion of the world among the three ſons of Saturn has puzzled both hiſtorians and mythologiſts. Some have imagined, with no great probability, that it muſt contain an obſcure hint of the ſacred Trinity *. For as the doctrine of the Trinity was firſt revealed in the New Teſtament, it is not likely that the ancients could know much about it ſeveral hundred years before the New Teſtament was written. Others ſuppoſe that it refers to the diviſion of the world among the three ſons of Noah †. And if we may believe Garcilaſſo de la Vega, this tradition was known even in Peru ‡ But, for my own part, I can ſee no reaſon for ſuppoſing ſuch a diviſion. Shem, Ham, and Japhet were the three principal perſons that came out of the ark; we are well aſſured that they continued ſome time with their father: and when there were only three or at moſt four families on the whole globe, it is more reaſonable to believe that they would aſſociate together than that one would remain in Aſia, the ſecond travel to Europe, and the third to Africa merely for the ſake of peopling theſe countries. Even allowing the extraordinary longevity of Noahs ſons, and that each of them lived three or four hundred years after the flood, Aſia would be more than ſufficient to contain all their deſcendants. According to ſacred hiſtory, the whole human race journeyed from the *Eaſt*, that is, from the place where the ark reſted, to the building of Babel §, which happened about one hundred years after the flood; and the diſperſion took place with the confuſion of tongues, when the deſcendants of the three ſons of Noah would be ſo blended together as to make a diſtinction between them impoſſible. If we are to believe the hiſtory of thoſe dark ages, as collected by Banier, Saturn was a great King, and left three ſons who divided his dominions among them. Jupiter poſſeſſed the countries lying towards the riſing Sun; Neptune had Greece, Italy and the adjacent iſles; and Pluto, Spain, which being ſituated

* Notes on Pope's Il. Book XV. v. 210.
† Lactant. de falſ. Relig. lib. I. cap. II.
‡ Hiſtoire des Jncas p. 84.
§ Gen. Chap. XI. v. 1.

towards

Our ears thus flatt'ring with amuſive tales;
Wit pleaſes oft'ner than fair truth prevails.
None truſt blind chance their fortune to decide,
Unleſs for equal prizes lots are try'd;
And who prefers the dark infernal bow'rs
To heav'ns gay courts and bright ætherial tow'rs?
Chance plac'd not Jove in theſe divine abodes;
Thy pow'r, thy wiſdom, made thee King of Gods!

Τις δε κ' ἐπ' ὀλυμπῳ τε καὶ αἰδι κληρον ἐρυσσαι,
Ος μαλα μη νενιηλος; ἐπ' ἰσαιῃ γαρ ἐοικε
Πηλασθαι· τα δε τοσσον ὁσον δια πλειςον ἐχουσι.
Ψευδοιμεν αἰοντες ἀ κεν πεπιθοιεν ἀκουην.
Οὐ σε θεων ἐσσηνα παλοι θεσαν, ἐργα δε χειρων,

towards the Weſt, was reckoned a gloomy region *. The ſame author, by a very far-fetched ſuppoſition, derives the word Tartarus from Tarteſſus, a river of Spain, which contradicts his own hypotheſis, that the Greek mythology was originally borrowed from Egypt. But, not ſatisfied with this explication, he deſerts his hiſtorical ſyſtem, and follows the opinion of Pauſanias, that Jupiter repreſents the ſupreme God, who governs Heaven, Earth and Hell under three different names † But if we have recourſe to allegory, in which we are ſupported by the authority of Cicero, the explication is obvious §. Saturn or Time begets three ſons, Jupiter or the Air, Pluto or the Earth, and Neptune or the Sea, who naturally enough divide the world among them.

* Banier's Mythol. vol. II. p. 215. † Ibid. § Cic. de Nat. Deor. Lib. II. cap. 26.

Then firſt thy bird excell'd th' aërial kind,
Thy mandates waited and reveal'd thy mind;
Now through the ſkies, at thy command he ſprings,
And bears celeſtial aug'ry on his wings.

Ση τε Βιη, το τε Καρτος, ὁ ϗ πελας εἱσαο διφρου.
Θηκαο δ' οἰωνον μεγ' ὑπειροχον ἀγγελιωτην

V. 103. Then firſt thy bird excelled th' aërial kind] Various reaſons are aſſigned by various authors, why the eagle was thought to be ſacred to Jupiter, to carry his thunderbolts, and to reveal his will to mankind. Pliny tells us that the fiction was founded on truth, becauſe eagles are never deſtroyed by lightning *. This has as much the air of fiction as the ſtory itſelf; and Spanheim gives two reaſons equally fabulous: firſt, That Jupiter was carried by an eagle into Crete; and ſecond, That a boy named *Aetos*, the Greek word for an eagle, attended him in the Cretan cave. Others ſay that an eagle appeared to him when he conſulted Augurs in the iſle of Naxos, before he began his wars with the Titans; and that, this being a bird of good omen, he cauſed a figure of it to be painted on his enſigns †; which is perhaps the beſt reaſon. Though ſome ſuppoſe that this bird was conſecrated by Jupiter on account of its extraordinary ſtrength and ſwiftneſs; and others, becauſe in time of a ſtorm, it flies above the higheſt clouds ‡. Horace ſeems to allude to this paſſage of Callimachus in the following lines:

Qualem miniſtrum fulminis alitem,
Cui Rex Deorum regnum in aves vagas
Permiſit,—§
As the majeſtic bird of tow'ring kind,
Who bears the thunder thro' th' etherial ſpace,
To whom the monarch of the Gods aſſign'd
Dominion o'er the vagrant feather'd race. DUNKIN.

* Plin. Hiſt. Natur. Lib. X. cap. 3. † Athenæ. Lib. IV. ‡ Ruæus in Æn. I. v. 398. § Hor. Lib. IV. Ode 4.

V. 109.

All-gracious-pow'r! protect the friends I love,
And ſend them fav'ring omens from above.
Lo! rob'd in purple, yonder ſhining bands
Of choſen youths whom Jove himſelf commands;
Not thoſe who tempt the ſeas in ſearch of gain,
Or join fierce combat on the duſty plain,
Invent the dance or raiſe the tuneful ſong;
Theſe meaner cares t' inferior Gods belong;
But thoſe to whom imperial pow'r is giv'n,
Jove's favour'd ſons, the delegates of heav'n,

Σων τεραων· ἀτ' ἐμοισι φιλοις ἐνδεξια φαινοις.
Εἵλεο δ' αἰζηων ὁ, τι φερτατον· ὑ συ γε νηων
Εμπεραμες, ὑκ ἀνδρα σακεσπαλον, ὑ μεν ἀοιδον.
Αλλα τα μεν μακαρεσσιν ὀλιζοσιν αὐθι ϖαρηκας,
Αλλα μελειν ἑτεροισι. συ δ' ἐξελεο ϖ]ολιαρχες

V. 109. Not thoſe who tempt the ſeas in ſearch of gain] By the word ἐμπεραμες I underſtand merchants who ſail the ſeas, and not ſimply mariners; and Horace ſeems to uſe the word *Nauta* or *Navita* in the ſame ſenſe. Vulcanius.

V. 116. Jove's favour'd Sons the delegates of heav'n] Although this ſentiment of the divine right of Kings may not correſpond with our ideas of liberty; yet it was particularly ſuited to the notions of ancient times, when a limitted monarchy was unknown, regal government abſolute, and every king claimed his deſcent from Jupiter: an opinion which runs through the writings of almoſt every ancient poet; and not to trouble my readers with long quotations on this ſubject, I ſhall only give the following paſſage from Heſiod, who deduces poets from Apollo, and kings from Jupiter.

Ἐκ γαρ Μυσαων και ἑκηβολυ Απολλωνος
Ἀνδρεακοιδοι ἑασιν ἐπι χθονα, και κιθαριςαι·

Ἐκ

Whom ſeamen, ſoldiers, merchants, bards obey,
And wide extended empires own their ſway.
The rough artificer owns Vulcan's pow'r,
And hardy ſoldiers warlike Mars adore;
The man who ſwift purſues the ſavage brood,
Invokes Diana, huntreſs of the wood,
And he, who ſtrikes the Lyre's reſounding ſtrings
With ſkilful hand, from bright Apollo ſprings,
But kings from Jove; except the royal line
No rank on earth approaches to divine:

Αυτȣς, ὡν ὑπο χειρα γεωμορος, ὡν ἰδρις αἰχμης,
Ων ἐρετης, ὡν παντα· τι δ' ȣ̓ κρατεοντος ὑπ' ἰσχυν;
Αυτικα χαλκηας μεν ὑδειομεν Ηφαιςοιο·
Τευχηςας δ' Αρηος· ἐπακτηρας δε Χιτωνης
Αρτεμιδος· Φοιβȣ δε, λυρης εὐ εἰδοτας οἰμȣς.
Εκ δε Διος βασιληες· ἐπει Διος ȣ̓δεν ἀνακτων

Ἐκ δε Διος βασιληες *
From Jove, great origin, all monarchs ſpring;
From mighty Jove, of kings himſelf the King,
From the Pierian maids, the heav'nly nine,
And from Apollo, ſire of verſe divine
Far-ſhooting deity, whoſe beams inſpire
The poets ſpring, and all who ſtrike the lyre. COOKE.

And even Plato, though he has written ten books on a republic as the moſt perfect ſyſtem of government, deduces a continual ſeries of kings from Jupiter.*

* Heſ. Theogon. v. 94 † In Alcibiade.

V. 134.

Their ſacred pow'r deſcends from mighty Jove,
And he protects them from high heav'n above.
Beſides from him the pow'r of judges ſprings,
And governors the ſubſtitutes of kings;
He guards the city, o'er the ſtate preſides,
Rewards the governor whom virtue guides;
But dire diſgrace and ruin keeps in ſtore,
For partial judges that abuſe their pow'r.

Θειοτερον. τῳ και σφι τεην ἐκριναο λαξιν·
Δωκας δε πολιεθρα φυλασσεμεν· ἱζεο δ' αὐτος
Ακρης ἐν πολιεσσιν, ἐποψιος οἱ τε δικησι
Λαον ὑπο σκολιης, οἱ τ' ἐμπαλιν ἰθυνεσιν.
Εν δε ῥυηφενιην ἐβαλες σφισιν, ἐν δ' ἁλις ὀλβε·
Πασι μεν, ἁ μαλα δ' ἰσον. ἐοικε δε τεκμηρασθαι

V. 134. For partial judges that abuſe their pow'r] The original of this and the five preceding lines being very laconic, it ſeemed neceſſary to extend the ſentiment a little, before it could have its full force in Engliſh. Grævius turns this paſſage in the following manner. "Conſtitiuſti qui urbes cuſtodiant: tuque ipſe præſides in arcibus, inſpector tam eorum qui legibus populum ſub iniquis quam eorum qui aliter gubernant." Now, for what purpoſe is Jupiter the inſpector of governors and judges, except to reward the good, and puniſh the partial and unjuſt? A ſimilar paſſage occurs ia Homer:

Ὡς δ' ὑπο λαιλαπι πασακελαινη βεβριθε χθων *
Ἡματ' ὀπωρίνῳ, ὁτε λαβροτατον χεει ὑδωρ
Ζευς, ὁτε δὴ ῥ' ἀνδρεσσι κοτεσσαμενος χαλεπηνη,
Ὁι βιη ειν ἀγορῃ σκολιας κρινωσι θεμιστας,
Ἐκ δε δικην ἐλασωσι, θεων ὀπιν οὐκ ἀλεγοντες.

* Hom. Il. Lib. XVI. v. 384.

As

Tho' mighty Jove! thy ſcepter'd ſons obtain
Abundant wealth, and means of glory gain,
Yet all receive not, by thy great decree,
An equal ſhare of ſplendid pomp from thee;
For warlike Philadelphus reigns alone,
And pow'r ſupreme ſupports his ſacred throne:
Glad evening ſtill beholds the vaſt deſigns
Compleat, to which his morning thought inclines,
Beholds compleat in one revolving ſun,
What others, in long ages, but begun.
For Jove, in wrath, makes other kings to mourn
Their counſels blaſted, and their hopes forlorn.

Ημετερῳ μεδεοντι· πεφι προ γαρ ἐυρυ βεβηκεν.
Εσπεριος κεινος γε τελει τα κεν ἠοι νοησῃ·
Εσπεριος τα μεγιςα, τα μειονα δ' εὐτε νοησῃ·
Οἱ δε τα μεν πλειωνι, τα δ' ἐχ' ἑνι. των δ' ἀπο πᾶμπαν
Αὐτος ἀνὴν ἐκολυσας, ἐνεκλασας δε μενοινην.
Χαιρε μεγα, Κρονιδη πανυπερτατε, δωτορ ἐαων,

As when in autumn Jove his fury pours,
And earth is loaden with inceſſant ſhow'rs;
When guilty mortals break th' eternal laws,
And judges brib'd betray the righteous cauſe. POPE.

V. 139. For warlike Philadelphus reigns alone] This compliment to Ptolemy Philadelphus is very artfully introduced; and the poet raiſes his great patron to a deity, as much as a mortal can be exalted, by making him the ſupreme power on earth, as Jupiter is in heaven.

Hail! Mighty King; hail! great Saturnian Jove,
Who ſends life, health, and ſafety from above;
Thy glorious acts tranſcending human tongue,
Nor were, nor ſhall by mortal bard be ſung!
O, from thy bright abodes, let bleſſings flow;
Grant wealth, grant virtue to mankind below:
For we with wealth, are not completely bleſt,
And virtue fails when wealth is unpoſſeſs'd;
Then grant us both; for theſe united prove
The choiceſt bleſſing man receives from Jove.

Δωτορ ἀπημονιης. τεα δ' ἐργματα τις κεν ἀειδοι;
Οὐ γενετ', ἐκ ἐσαι· τις κεν Διος ἐργματ' ἀεισει;
Χαιρε, πατερ, χαιρ' αὐθι· διδε δ' ἀρετην τ' ἀφενος τε.
Οὐτ' ἀρετες ἀτερ ὀλβος ἐπιτραται ἀνδρας ἀεξειν,
Οὐτ' ἀρετη ἀφενοιο. διδε δ' ἀρετην τε καὶ ὀλβον.

V. 154. The choiceſt bleſſing man receives from Jove,] It was a favourite ſentiment both with the Greek poets and philoſophers, that no man could be happy without poſſeſſing riches, a very pleaſant and comfortable doctrine, and much more agreeable to human ears, than the Chriſtian precept of ſelf-denial, which we hear every day inculcated from the pulpit. And indeed it muſt be owned that, in our preſent circumſtances, poverty ſeems but a negative ſort of good, which can be of little ſervice to mankind, except in ſo far as it may prevent them from becoming more wicked. He who poſſeſſes wealth, and knows how to promote the cauſe of virtue by a proper application of it, has much happineſs in his own power, and, notwithſtanding the depravity of mankind, many ſuch characters occur in our times, as well as in the days of Callimachus. Nor are the ſentiments contained in this noble apoſtrophe repugnant to ſacred ſcripture, for

we find the following thoughts in Eccleſiaſtes Chap. VII. v. 11. "Wiſdom is good with an inheritance, and by it there is profit to them that ſee the ſun. For Wiſdom is a defence, and money is a defence: but the excellency of knowledge is, that wiſdom giveth life to them that have it."

END OF THE HYMN TO JUPITER.

THE SECOND HYMN

OF

CALLIMACHUS

TO APOLLO.

WHAT force, what ſudden impulſe thus can make
The laurel-branch, and all the temple ſhake!

ΟΙΟΝ ὁ τω ᾽ϖολλωνος ἐσεισατο δαφνινος ὀρπηξ,

Hymn to Apollo.] The adoration paid to Apollo or the Sun was the moſt ancient, as well as the moſt univerſal ſpecies of idolatry, as has been ſhewn at full length by the very learned Mr. Bryant*. It is therefore no wonder that this hymn ſhould have been ranked among the moſt celebrated productions of our author. It was held in ſuch eſtimation by the ancients, as to be ſung for many ages at the feſtivals of this deity in the different countries of Greece, and may be conſidered as an exact counterpart to the foregoing. For the poet, inſtead of celebrating the birth of the deity, as in the hymn to Jupiter, begins by deſcribing him in all his glory, enumerates his attributes, traces him back ſtep by ſtep to the firſt great action of his life, which he is ſaid to have performed χϑρος ἐων ἐτι γυμνος †, "while yet a naked infant," and concludes with juſt mentioning his

* Bryant's Mythol. Vol. I. paſſim.

† Apollon. Lib. II. v. 709.

birth,

Depart ye ſouls profane; hence, hence! O fly
Far from this holy place! Apollo's nigh;

Οἷα δ' ὅλον το μελαθρον, ἕκας, ἕκας, ὅσις ἀλιτρος.

birth, which it was unneceſſary to deſcribe at full length; as the whole fourth hymn is employed in the celebration of that great and important event. The concluding paragraph has apparently little connexion with what goes before, and ſeems to have been artfully introduced for the ſake of the poet himſelf, as will be taken notice of in its place.

Voſſius derives Apollo from Ἀβελιος, a name given to the Sun by the Cretans*, and Bryant informs us, that this was a combination of three ancient terms Ab-El-Eon, Pater ſummus Sol, or Pater Deus Sol. Others derive Ἀπολλων from ἀπολλυων, "perdens", becauſe the Sun was ſuppoſed to occaſion diſeaſes and peſtilence.

V. 2. The laurel branch and all the temple ſhake;
Depart ye ſouls profane!]

The hymn opens with a deſcription of the riſing Sun, on the day of the annual feſtival of Apollo in the iſland of Delos; when the God was ſaid to appear, becauſe on that day the Sun firſt darted his rays upon the gate of the temple. And the Greek ſcholiaſt informs us, that all predictions uttered at that time were true and certainly fulfilled; but that theſe proved falſe after the departure of the deity: that is to ſay, at that ſeaſon of the year, when the Sun-beams ceaſed to ſhine upon the doors of the temple. The words δαφνινος ὀρπηξ, "the laurel branch" has occaſioned diſputes among the commentators, ſome affirming that a particular laurel-tree is meant, as Mr. Prior tranſlated the phraſe; but others imagine, with more probability, that it alludes to branches of laurel, placed over the gates of the temple by young men and maids, who came from different countries to celebrate this feſtival. The prieſts likewiſe ſtrewed the innermoſt parts of the temple with laurel, and held laurel branches in their hands during the celebration of the rites. The iſland of Delos was celebrated not for this tree, but for a famous palm, which will be mentioned afterwards.

The laurel was ſacred to Apollo for ſeveral reaſons; becauſe the conical leaf bore ſome reſemblance to the rays of the Sun; becauſe it is an ever-green, and ſo may be

* Voſſ. de Idolol. Lib. II.

ſaid,

He knocks with gentle foot; the Delian palm 5
Submiſſive bends, and breathes a ſweeter balm:

Και δε του τα θυρετρα καλῳ ποδι Φοιβος ἀρασσει.
Ουχ ὁραας; ἐπενευσεν ὁ Δηλιος ἡδυ τι φοινιξ

ſaid, like him, to enjoy perpetual youth; and becauſe it was thought to be more eaſily ſet on fire than any other ſpecies of wood. It was likewiſe uſual to foretel future events from the noiſe of this tree when burning; a favourable prediction was drawn from its crackling, but if it burned away in ſilence the omen was unlucky *. Hence Tibullus ſays,

Laurus ubi bona ſigna dedit, gaudete coloni. TIBULLUS, Lib. II.

"Rejoice, O huſbandmen, when the laurel gives you a good omen."

The ſcene of this hymn has commonly been laid at Delphos, but I think without reaſon, the temple there being too diſtant to give a view of the Delian palm mentioned V. 4th of the original. And beſides, more feſtivals were held in honour of Apollo at Delos than in any other part of the world †. This ſuppoſition has led all the former tranſlators into a miſtake, imagining that the word μελαθρον muſt refer to a cavern, no doubt becauſe the temple of Delphos was built over a place of this nature. But this word has a quite contrary import, and ſignifies *lacunar*, the main beam that ſupports the roof; or, as we ſay in Scotland, "the roof-tree." I remember only one paſſage in Homer where it occurs, and this Mr. Pope has tranſlated with much juſtice to the original.

——κατα πρηνες βαλεειν Πριαμοιο μελαθρον
Αιθαλοεν ‡——

Be Priam's *Palace* ſunk in Grecian fires. POPE.

All the Critics obſerve how exactly Virgil has imitated theſe words of our author ἑκας, ἑκας, ὁστις ἀλιτρος, Procul hinc, procul eſte, profani §. And at the ſolemn Grecian feſtivals when the prieſt approached the altar, he always cried out, "Who is here"? to which the ſpectators anſwered "Many good people." The prieſt then ſaid, "Begone all ye profane," which the Romans expreſſed by the words of Virgil mentioned above.

V. 5. He knocks with gentle foot; the Delian palm] Apollo knocking with his foot

* Banier's Mythol. Vol. II. p. 416. † Idem ibid. ‡ Hom. Il. Lib. II. v. 414.
§ Virg. Æn. VI.

alludes

Soft ſwans, high hov'ring catch the auſpicious ſign,
Wave their white wings, and pour their notes divine.

Εξαπινης, ὁ δε κυκνος ἐν ἠερι καλον ἀειδει. 5

alludes to the firſt approach of the Sun-beams to the gates of the temple, as mentioned before. And the palm was ſacred to this deity, and an emblem of the Sun, becauſe the ancients conceived it to be immortal; or at leaſt, it was thought to recover after death, and enjoy a ſecond life by renewal. And hence the ſtory of the Phœnix is ſuppoſed to have been borrowed from this tree, the word Φοινιξ ſignifying both a Phœnix and the Palm-tree *. It was likewiſe an emblem of victory, probably on account of its tall growth and ſtately appearance. But the palm mentioned by Callimachus certainly exiſted in the iſland of Delos, being taken notice of by many ancient authors, although the origin was undoubtedly fabulous, namely, that when the Goddeſs Latona was about to bring forth Apollo and Diana, the earth that inſtant produced a large palm, againſt which ſhe reſted in time of her labour, as the reader will find in the fourth hymn. Homer makes Ulyſſes compare the beauty of Nauſicaa to this celebrated palm, which he had obſerved from the ſea, in his voyage by the iſland of Delos.

————σεβας μ' ἐχει ἐισοροωντα.
Δηλῳ δη ποτε τοιον Απολλωνος παρα βωμῳ
Φοινικος νεον ἐρνος ἀνερχομενον ἐνοησα †.
——I gaze and I adore,
Thus ſeems the palm with ſtately honours crown'd,
By Phœbus' altars; thus o'erlooks the ground,
The pride of Delos. POPE.

Cicero tells us that it was ſtill remaining in his time ‡; and Pliny that it was coeval with Apollo. "Necnon Palma Deli ab ejuſdem Dei ætate conſpicitur §." We are likewiſe informed by Plutarch, that Nicias the Athenian preſented a palm-tree of braſs to the

* Bryant's Mythol. Vol. I. p. 322.
† Hom. Odyſſ. Lib. VI. v. 161.
‡ Cicero de Legib. Lib. I.
§ Plin. Nat. Hiſt. Edit. Harduin. Lib. XVI. c. 89.

Ye bolts fly back; ye brazen doors expand,
Leap from your hinges, Phœbus is at hand.
Begin, young men, begin the ſacred ſong.
Wake all your lyres, and to the dances throng,

Αὐτοι νυν κατοχηες ἀνακλινεσθε πυλαων,
Αὐται δε κληιδες· ὁ γαρ θεος ἐκετι μακραν.

Delians, which was erected on a piece of conſecrated ground bought by him for that purpoſe, but was afterwards blown down by the winds *.

V. 7. Soft ſwans, high-hov'ring, catch th' auſpicious ſign,] The ſwan was ſacred to Apollo, becauſe predictions were known from its motions, and on account of its white colour reſembling the beams of the Sun. A farther account of this will be given in the notes on that beautiful paſſage of the fourth hymn where the poet deſcribes the birth of Apollo.

V. 11. Begin young men, begin the ſacred ſong,] The chief cities of Greece ſent choruſſes of muſic annually to celebrate the feſtival of Apollo in the iſland of Delos, and to ſing hymns in honour of this deity. The proceſſion was called *Theoria*, and was inſtituted by Theſeus, after he overcame the Minotaur, as will be mentioned afterwards. The perſon appointed to conduct this ſolemnity was always choſen from the chief of the citizens, and it was looked upon as a great honour to be entruſted with that office. But we are informed by Plutarch, that before the time of Nicias this proceſſion was generally conducted with much hurry and confuſion. For the inhabitants of the iſland ran in crowds to the ſhore as ſoon as the ſhip appeared, and without waiting till the Athenians landed, cried out impatiently for them to begin, ſo that they were obliged to ſing, put on their chaplets (wreaths of laurel) and religious veſtments, all at the ſame time, which could not be done without much indecency and diſorder. Nicias being appointed leader of the proceſſion rectified this abuſe †.

* Plutarch, in vit. Nic. ad initium. Plutarch ubi ſupra.

† Potter's Antiquities Vol. I. p. 285.

V. 22.

Rememb'ring ſtill, the Pow'r is ſeen by none
Except the juſt and innocent alone;
Prepare your minds, and waſh the ſpots away,
That hinder men to view th' all-piercing ray,
Leſt ye provoke his fav'ring beams to bend
On happier climes, and happier ſkies aſcend:
And lo! the pow'r, juſt op'ning on the ſight,
Diffuſes bliſs, and ſhines with heav'nly light.
Nor ſhould the youthful choir with ſilent feet,
Or harps unſtrung, approaching Phœbus meet,
If ſoon they wiſh to mount the nuptial bed,
To deck with ſweet perfumes, the hoary head,

Οἱ δε νεοι μολπην τε καὶ ἐς χορον ἐντυνεσθε.
Ὡ Ἀπολλων ἑ παντι φαεινεται, ἀλλ' ὁ, τις ἐσθλος.
Ος μιν ἰδῃ, μεγας ἔτος. ὃς ἂκ ἰδε, λιτος ἐκεινος.
Οψομεθ', ὠ Εκαεργε, καὶ ἐσσομεθ' ἔποτε λιτοι.
Μητε σιωπηλην κιθαριν, μητ' ἀψοφον ἰχνος
Τε Φοιβε τες παιδας ἐχειν ἐπιδημησαντος,
Εἰ τελεειν μελλεσι γαμον, πολιην τε κερεισθαι,

V. 22. Or harps unſtrung, approaching Phœbus meet,] The word ἐπιδημησαντος alludes to the name of this feſtival, which was called ἐπιδημια Ἀπολλωνος, "The entrance of Apollo among the people," that is, when the Sun beams began to ſhine upon the temple, and in like manner his departure was named ἀποδημια. Hence it was ſuppoſed that he reſides in ſummer at Delos, and in winter in Lycia. DACIER.

V. 24. To deck, with ſweet perfumes, the hoary head,] The original words πολιην τε κερεισθαι "canos radere" do not ſignify to ſhave the head, but to dye the hair with ſome fragrant

On old foundations lofty walls to build,
Or raiſe new cities in ſome diſtant field.
Ye liſt'ning crouds, in awful ſilence, hear
Apollo's praiſes, and the ſong revere;
Even raging ſeas ſubſide, when poets ſing
The bow, the harp of the Lycorean king:
Nor Thetis, wretched mother, dares deplore
Her lov'd, her loſt Achilles, now no more!
But thrill'd with awe, ſhe checks her grief and pain
When Io Pæan ſounds along the main.

Εσηξειν δε το τειχος ἐπ' ἀρχαιοισι θεμεθλοις.
Ηγασαμην τυς παιδας, ἐπει χελυς ὑκετ' ἀεργος.
Εὐφημειτ' ἀιοντες ἐπ' Απολλωνος ἀοιδῃ.
Εὐφημει κ᾽ ποντος, ὁτε κλειυσιν ἀοιδοι
Η κιθαριν, ἠ τοξα, Λυκορεος ἐντεα Φοιβυ.
Οὐδε Θετις Αχιληα κινυρεται αἰλινα μητηρ,
Οπποτ' ἰη παιηον, ἰη παιηον ἀκουσῃ.

fragrant ointment, a cuſtom uſed by perſons of both ſexes to conceal their age. SPANHEIM.

V. 30. The bow, the harp of the Lycorean King] Apollo was called Lycoreus from a village of that name in the neighbourhood of Delphos.—Grævius.—The very learned Mr. Bryant tells us that an ancient name for the Sun was El-Uc, which, according to Macrobius *, the Grecians changed into λυκος, *Lucus*. He was likewiſe ſtyled El-Uc-Or, and hence the name Lycoreus †.

* Macrob. Saturnal. Lib. I. cap. 17.

† Bryant's Mythol. Vol. I. p. 78.

The weeping rock, once Niobe, ſuſpends 35
Its tears a while, and mute attention lends;
No more ſhe ſeems a monument of woe,
Nor female ſighs thro' Phrygian marble flow.

Και μεν ὁ δακρυοεις ἀναβαλλεται ἀλγεα πετρος,
Ος τις ἐνι Φρυγιῃ διερος λιθος ἐςηρικται,

V. 38. Nor female ſighs thro' Phrygian marble flow] The poet could not have choſen a more proper method to encreaſe the veneration for Apollo, than by making Thetis and Niobe ſuſpend their grief and liſten to the hymns in praiſe of the deity; although he had ſlain the only ſon of the one, and the whole family of the other. Thetis, the daughter of the ſea, is very properly joined with that element; and every body knew the ſtory of Niobe, who was ſuppoſed ſtill to exiſt, in form of a rock, on the top of mount Sipylus in Magneſia. Niobe was a Theban princeſs, the daughter of Tantalus and ſiſter of Pelops; according to Homer ſhe had ſix ſons and ſix daughters, but Ovid gives her one more of each. Elated on this account ſhe ran through the ſtreets of Thebes, in order to put a ſtop to the ſacrifices offered to Latona, vainly imagining that ſhe herſelf had a ſuperior claim to divine honours, becauſe of her numerous offspring. Latona in revenge engaged Apollo and Diana to put all her children to death in the manner related by Homer and Ovid; but the paſſages are two long for inſertion here*. After this the princeſs herſelf was carried away by a whirlwind to mount Sipylus, and there changed into a rock, from which flows a perpetual ſtream of water in commemoration of the tears ſhe ſhed for the loſs of her children. The Abbé Banier ſuppoſes that this fable contains a true but tragical ſtory of a peſtilence which depopulated the city of Thebes, and deſtroyed the children of Niobe, who were here ſuppoſed to periſh by the darts of Apollo and Diana: after which her huſband, unable to bear ſo great a calamity, laid violent hands on himſelf, and ſhe retiring into Lydia ended her days near mount Sipylus ſtupified with grief and aſtoniſhment, and hence ſhe was ſaid to be changed into a

* Hom. Il. XXIV. Ovid Metamorph. Lib. VI.

rock.

Sound Io! Io! ſuch the dreadful end
Of impious mortals, that with Gods contend;
Who dares high heav'ns immortal pow'rs engage,
Againſt our king a rebel war would wage,

Μαρμαρον ἀντι γυναικος ὀιζυρον τι χανουσης.
Ιη, ἰη φθεγγεσθε· κακον μακαρεσσιν ἐριζειν.
Ος μαχεται μακαρεσσιν, εμῳ βασιλῃ μαχοιτο.

rock *. This explication is confirmed by Callimachus himſelf, who makes Apollo denounce vengeance againſt the Thebans, for retaining the ſons and daughters of Niobe in their city, as the reader will find in the hymn to Delos. Others imagine that the whole ſtory refers to the annual inundation of Egypt. Niobe is the inundation. The affront offered to Latona denotes the neceſſity ſhe laid the inhabitants under of retreating to the higher grounds. The fourteen children are the fourteen cubits that marked the height of the inundation on the Nilometer. Apollo and Diana killing them with their arrows repreſent either the influence of the Sun and Moon in aſſuaging the deluge, or that labour and induſtry overcome all difficulties. The continuance of Niobe was the preſervation of Egypt. But the word *Selau*, ſignifying ſafety, was by a ſmall alteration changed into *Selaw*, a ſtone. And thus Niobe became a rock. Mr. Bryant, who deduces all the myſterious rites and fables of antiquity from one event, namely the flood, makes Niobe the ſame with Noah, though by the Greeks repreſented as a woman. His words are "ſhe is mentioned as one who was given up to grief, having been a witneſs to the death of all her children. Her tears flowed night and day, till ſhe at laſt ſtiffened with woe, and was turned into a ſtone †." The reader may chooſe what ſignification he pleaſes, and I hope to be excuſed for this long note on one of the moſt celebrated fables of antiquity.

* Banier's Mythol. Vol. II. p. 409.

† Bryant's Mythol. Vol. II. p. 329.

And who rebels againſt our ſovereigns ſway
Would brave the bright far-ſhooting God of day.
But rich rewards await the grateful choir
That ſtill to Phœbus tune the living lyre;
From him all honour ſprings, and high above
He ſits, in pow'r, at the right hand of Jove.

Ος τις ἐμῳ βασιλῆι, κ᾽ Απολλωνι μαχοιτο.
Τον χορον ω̃ Ἄπολλων, ὁτι ὁι κατα θυμον ἀειδει,
Τιμησει. δυναται γαρ, ἐπει Διι δεξιος ἡσαι.

V. 44. Would brave the bright far-ſhooting God of day.] The poet, in a manner, repeats the ſame compliment to Ptolemy which he had before paid to him in the hymn to Jupiter. And this was agreeable to the ideas of his countrymen, for the Ptolemies were revered as deities. Therefore Callimachus ſuppoſes that to reſiſt the authority of the King, and to brave the majeſty of heaven were acts of equal impiety; and not for the reaſon aſſigned by the Greek ſcholiaſt, that Ptolemy was φιλολογος, "a patron of learning and genius." SPANHEIM.

V. 48. He ſits, in pow'r, at the right hand of Jove.] Madam Dacier calls this a wonderful paſſage, becauſe in ſeveral places of ſacred writ, the ſecond perſon of the Trinity is ſaid to ſit at the right hand of his father. But the phraſe in Callimachus is merely metaphorical, in order to expreſs the great power aſcribed to Apollo. Spanheim obſerves from Ariſtides, that Pindar had ſaid the ſame thing of Minerva long before: Πινδαρος δ᾽ ἀν φησι, δεξιαν κατα χειρα τω πατρος ἀυτην καθεζομενην τας ἐντολας τοις Θεοις ἀποδεχεσθαι. "Pindar ſays that ſhe ſits at the right hand of her father to receive his commands, which ſhe communicates to the other deities." And we find the following paſſage in Horace;

Proximus illi (i. e. Jovi) tamen occupavit
Pallas honores *.
Yet firſt of all his progeny divine
Immortal honours Pallas claims. FRANCIS.

* Hor. Lib. I. Ode 12.

The

Beyond the day, beyond the night prolong
The ſacred theme, to charm the God of ſong.
Let all reſound his praiſe; behold how bright
Apollo ſhines in robes of golden light;
Gold are his quiver, harp and Lyctian bow,
And his fair feet with golden ſandals glow.
All-bright in gold appears the Pow'r divine,
And boundleſs wealth adorns his Delphic ſhrine.
Immortal youth and heav'nly beauty crown
His cheeks unſhaded by the ſofteſt down,
But his fair treſſes drop ambroſial dews,
Diſtill ſoft oils, and healing balm diffuſe:

Οὐδ' ὁ χορος μετα Φοιβον ἐφ' ἑν μονον ἡμαρ ἀεισει.
Εξι γαρ ἐυυμνος· τις ἀν οὐ ῥεα Φοιβον ἀειδοι;
Χρυσεα τῳ ϝολλωνι, το, τ' ἐνδυτον, ἡ τ' ἐπιπορπις,
Η τε λυρη, το, τ' ἀεμμα το Λυκτιον, ἡ τε φαρετρη·
Χρυσεα κ᾽ τα ϖεδιλα. ϖολυχρυσος γαρ Απολλων,
Και τε ϖολυκτεανος. Πυθωνι κε τεκμηραιο.
Και κεν ἀει καλος και ἀει νεος· οὐποτε Φοιβῳ
Θηλειαις ὐδ' ὁσσον ἐπι χνοος ἡλθε ϖαρειαις.
Αἱ δε κομαι ϑυεντα ϖεδῳ λειβουσιν ἐλαια.
Οὐ λιπος Απολλωνος ἀποζαζεσιν ἐθειραι,

The idea that Callimachus was acquainted with the Septuagint prevails ſo much among the commentators, that every line, bearing the leaſt reſemblance to a ſcripture-phraſe, is always thought to be borrowed from thence, while ſimilar expreſſions in other ancient poets are paſſed over unnoticed.

V. 02.

And on what favour'd city theſe ſhall fall,
Life, health and ſafety guard the ſacred wall.
To great Apollo various arts belong,
The ſkill of archers and the pow'rs of ſong;
By him the ſure events of lots are giv'n,
By him the prophet ſpeaks the will of heav'n,

Αλλ' αὐτην πανακειαν. ἐν ἀςει δ' ὧ κεν ἐκειναι
Πρωκες ἐραζε πεσωσιν, ακηρια παντ' εγενοντο.
Τεχνη δ' ἀμφιλαφης ἑ τις τοσον ὁσσον Απολλων.
Κεινος οἰςευτην ἐλαχ' ἀνερα, κεινος ἀοιδον.
Φοιβῳ γαρ ϗ τοξον ἐπιτρεπεται ϗ ἀοιδη.

V. 62. Life, health and ſafety guard the ſacred wall.] The golden ornaments of Apollo, his bow, his arrows, his harp and his quiver are all deſcriptive of the great luminary. And the dews, that fall from his golden locks, ſignify the effect of the Sun in promoting vegetation, purifying the air, and ſo diffuſing health on every part of the globe. His bow comes from Lyctus, a Cretan city, becauſe the Lyctians adored Apollo as their tutelar deity, and likewiſe becauſe they were ſkilful in archery and the art of bow-making. The wealth of the famous temple of Delphi is well known, and has been celebrated by almoſt every ancient poet and hiſtorian. This edifice ſtood in the country of Phocis, on the South Weſt extremity of mount Parnaſſus, and enclofed a large hole or cavern, on the mouth of which was placed a ſtool or tripod, from which the prieſteſs delivered her oracles. And it may be obſerved, that many of the ancient temples were built over caverns. For when the true religion was loſt, and the minds of men infected with the gloom of ſuperſtition, they always imagined ſuch places to be the habitation of a deity. Hence, in more civilized ages, the innermoſt part of the temple continued to receive the appellation of the *cavern* *.

V. 65. By him the ſure events of lots are giv'n.] The lots, as the Greek ſcholiaſt

* Bryant's Mythol. Vol. I. p. 218.

remarks,

And wiſe phyſicians, taught by him delay
The ſtroke of fate, and turn diſeaſe away.
But we to Nomius, heav'nly ſhepherd, cry,
Since he, for young Admetus, left the ſky;

Κεινῳ δε θριαι, ϗ μαντιες. ἐκ δε νυ Φοιβῳ
Ιητροι δεδαασιν ἀναβλησιν θανατοιο.
Φοιβον ϗ Νομιον κικλησκομεν, ἐξ ἐτι κεινε,
Εξοτ' ἐπ' Αμφρυσῳ ζευγητιδας τρεφεν ἱππες,

remarks, were three ſmall ſtones uſed in divination, and firſt diſcovered by three Nymphs the daughters of Jupiter, who preſented them to Pallas. But that Goddeſs, inſtead of accepting the preſent, reproached the Nymphs for offering her what belonged to another deity, namely Apollo, and threw away the ſtones in a place called the Thriaſian field. Hence lots were called θριαι, *Thriai*. Vulcanius. The learned commentator has not told us whence he copied this fabulous narration; but it contains an excellent moral, and ſhews that thoſe perſons who are guided by Pallas or Wiſdom, will improve the preſent time, without being too anxious to pry into futurity. And that they will, above all things, avoid the prevalent but pernicious practice of gaming.

V. 68. ——————————and turn diſeaſe away.] Apollo is ſaid to be the patron of archers, becauſe the rays of the Sun dart, like ſo many arrows, to the earth. He delights in muſic becauſe being placed in the midſt of the ſeven planets, he makes with them a kind of harmony; and hence the lyre or harp was ſaid to have ſeven ſtrings, as the reader will find in the hymn to Delos. He knows all future events, becauſe the beams of the Sun diſpel the darkneſs of the night; he is always beardleſs and youthful, becauſe the Sun never grows old nor decays, and he is the patron of the healing art, becauſe his vegetative power makes thoſe plants to grow whereof medicines are compoſed *.

* Voſſ. de Orig. et Progreſſ. Idololatr.

V. 72.

When burning with deſire, he deign'd to feed
A mortal's courſers on Amphryſus's mead.
His herds increas'd, and overſpread the ground,
Kids leapt, and ſportive lambkins friſk'd around,
Where'er Apollo bent his fav'ring eyes,
The flocks with milk abounded, grew in ſize,

Ηιθεκ ὑπ' ἐρωτι κεκαυμενος Αδμητοιο.
Ρεια κε βκϐοσιον τελεθοι πλεον, ὐδε κεν αἰγες
Δευοιντο βρεφεων ἐπιμηλαδες, ησιν Απολλων

V. 72. ——————————he deign'd to feed
A mortal's courſers on Amphryſus' mead]

The ſtory of Admetus and Apollo is commonly related in this manner. Apollo, to revenge the death of his ſon Æſculapius, who had been ſlain by Jupiter, killed the Cyclops with his arrows, and was, for that reaſon, expelled from heaven by his father. Being thus obliged to ſhift for his livelihood, he entered into the ſervice of Admetus, whence he was called Nomius, or the Shepherd. Callimachus improves this ridiculous fiction, and gives it a more noble turn, by ſaying that he deſcended from heaven voluntarily, and tended the flocks of Admetus out of love to that prince. According to the hiſtorical explication of Banier, Apollo was a King of Arcadia, and being dethroned by his ſubjects on account of the ſeverity of his government, retired to the court of King Admetus in Theſſaly, who gave him the ſovereignty of that part of his dominions, which lay along the banks of the river Amphryſus *. But if we continue the allegory, the meaning muſt be, that the fields adjoining to the river Amphryſus were wet and marſhy, and became more fertile in conſequence of being dried by the beams of the Sun. Macrobius tells us in confirmation of this, that Apollo was called Nomian, not becauſe he fed the flocks of Admetus, but becauſe the Sun nouriſhes every plant that ſprings from the earth, "quia Sol paſcit omnia quæ terra progenerat †".

* Banier's Mythol. Vol. II. p. 415.

† Macrob. p. 239.

And pregnant ewes, that brought one lamb before,
Now dropt a double offspring on the ſhore.
Ere towns are built, or new foundations laid,
We ſtill invoke the great Apollo's aid,
And oracles explore; for with delight
He views new cities riſing on the ſight;
And Phœbus ſelf the deep foundations lays.
The God, but four years old, in former days,

Βοσκομενης ὀφθαλμον ἐπηγαγεν, ὐδ' ἀγαλακτοι
Οιες, ὐδ' ἀκυθοι, πασαι δε κεν εἰεν ὑπαρνοι.
Η δε κε μουνοτοκος, διδυματοκος αἰψα γενοιτο.
Φοιβῳ δ' ἑσπομενοι πολιας διεμετρησαντο
Ανθρωποι. Φοιβος γαρ ἀει πολιεσσι φιληδει
Κτιζομεναις, αὐτος δε θεμειλια Φοιβος ὑφαινει.
Τετραετης τα πρωτα θεμειλια Φοιβος ἐπηξε

V. 80. We ſtill invoke the great Apollo's aid,] Mr. Bryant obſerves that Apollo was called Οικτιστης and Αρχηγετης from being the ſuppoſed founder of cities, which were generally built in conſequence of ſome oracle. What colony, ſays Cicero, did Greece ever ſend into Ætolia, Ionia, Aſia, Sicily, or Italy, without having firſt conſulted about every circumſtance relative to it, either at Delphi, or at Dodona, or at the oracle of Ammon *. Spanheim gives the ſame account, and we find in Herodotus, that a colony of Spartans made an unſucceſsful voyage to Libya becauſe they had not previouſly conſulted the oracle at Delphi †.

* Bryant's Mythol. Vol. I. p. 282.

† Herodot. Lib. V. cap. 42.

Firſt rais'd a ſtructure on th' Ortygian ground
Cloſe by the lake that ever circles round;
When young Diana, ſkill'd in hunting, laid
Unnumber'd goats, on Cynthus' mountain, dead:
The careful Goddeſs brought their heads away,
And gave them to the glorious God of day;
He broke the horns, and rais'd with artful toil,
A wond'rous altar from the ſylvan ſpoil,

Καλῃ εν Ορτυγιῃ περιηγεος ἐγγυθι λιμνης.
Αρτεμις ἀγρωσσουσα καρηατα συνεχες αἰγων
Κυνθιαδων φορεεσκεν, ὁ δ' ἐπλεκε βωμον Απολλων.
Δειματο μεν κεραεσσιν ἐδεθλια, πηξε δε βωμον

V. 85. Firſt rais'd a ſtructure on th' Ortygian ground] The iſland of Delos was called Ortygia from Ὀρτυξ, "a quail," becauſe it was pretended that Latona aſſumed the ſhape of that bird, and retired thither in time of her pregnancy, in order to avoid the wrath of Juno. The lake, whoſe waters are ſaid by Callimachus to have been περιηγης or circling round, was the ſource of the river Inopus.

V. 92. A wondrous altar from the Sylvan ſpoil] This celebrated altar ſtood in the neighbourhood of the palm-tree mentioned above, and had no doubt been erected by the prieſts of Apollo, who pretended that it was the work of the deity himſelf. Goats and bulls were ſacrificed to him, and the horns of theſe animals were emblems both of ſtrength and power, and of the rays of the Sun. Plutarch takes notice of this altar, as will be mentioned towards the cloſe of the hymn to Delos, and ſays, but without aſſigning any reaſon for it, that the horns were all taken from the left ſide of the head. Euſtathius mentions another edifice of the ſame kind at Epheſus, likewiſe ſuppoſed to have been built by Apollo from the horns of bulls which Diana killed in hunting *.

* Euſtath. in Il. VIII.

V. 96.

Plac'd rows on rows, in order ſtill diſpos'd,
Which he with circling walls of horn enclos'd;
And from this model, juſt in ev'ry part,
Apollo taught mankind the builders art.
  Beſides Apollo ſhew'd my native place
To Battus, and the fam'd Theræan race,
A crow propitious ſent, that flew before,
And led the wand'rers to the Lybian ſhore.

Εκ κεραων, κεραες δε περιξ ὑπεβαλλετο τοιχες.
Ωδ' ἐμαθεν τα πρωτα θεμειλια Φοιβος ἐγειρειν.
Φοιβος κ' βαθυγειον ἐμην πολιν ἐφρασε Βαττῳ·
Και Λιβυην ἐσιοντι κοραξ ἡγησατο λαῳ

V. 96. Apollo taught mankind the builders art.]

Ωδ' ἐμαθεν ταπρωτα θεμειλια Φοιβος ἐγειρειν.

The ſecond aoriſt of the verb μανθανω means either to learn or to teach; and therefore this verſe is capable of two ſignifications; either that in this manner Apollo learned, or in this manner Apollo taught others the rudiments of architecture. The laſt is commonly reckoned the true interpretation; but ſome commentators have rejected the verſe itſelf as ſpurious.

V. 99. A crow propitious ſent, that flew before,] A ſimilar ſtory is told of Alexander, when he went to conſult the oracle of Jupiter Ammon, the Apollo of Egypt. "Jam haud procul oraculi ſede aberant, cum complures corvi agmini occurrunt, modico volatu prima ſigna antecedentes, et modo humi reſidebant, cum lentius agmen incederet, modo ſe pennis levabant, antecedentium iterque monſtrantium ritu *. "They were now not far from the ſeat of the oracle, when a great flock of ravens came towards them, and flew gently before their van, and ſometimes pitched to give them time to come up; and

* Quint. Curt. Lib. IV. c. 7.

Apollo, marking from unclouded ſkies,
Beheld Cyrenè's lofty tow'rs ariſe,
And faithful ſwore, that Ægypt's king ſhould gain
The new-built city and the fertile plain.
To tuneful Phœbus, ſacred God of ſong,
In various nations, various names belong;
Some Boëdromius, Clarius ſome implore,
But nam'd Carneüs on my native ſhore.

Δεξιος οἰκιστηρ· ϗ ὠμοσε τειχεα δωσειν
Ημετεροις βασιλευσιν· ἀει δ' ἐυορκος Απολλων.
Ω ᾽πολλον, πολλοι σε Βοηδρομιον καλευσι,
Πολλοι δε Κλαριον· (παντη δε τοι ὀυνομα πουλυ)

then taking wing again preceded them, ſhewing them the way, and as it were diſcharging the office of a guide." DIGBY.

Mr. Bryant ſuppoſes that theſe were the prieſts that came to meet Alexander, and who were denominated crows or ravens from their black complexion *. Probably the crow, mentioned by our author, may be explained in the ſame manner.

V. 103. And faithful ſwore, that Egypt's king ſhould gain
The new built city]

Mr. Pitt, Mr. Prior, and Dr. Dodd have all tranſlated this paſſage in reference to the Cyrenian monarchs, the deſcendants of Battus. But the Greek ſcholiaſt explains it of Ptolemy, and this agrees with ancient hiſtory. For the territory of Cyrene was added to the dominions of Egypt by the firſt Ptolemy the father of Philadelphus. And it is much more probable that Callimachus would make Apollo promiſe this country to the preſent poſſeſſor, with whom the poet was in high favour, than to a race of Kings extinct long before the time of writing the hymn.

V. 108. But nam'd Carnëus on my native ſhore.] The poet ſeems to have mentioned

* Bryant's Mythol. Vol. II. p. 289.

the

Thee, great Carneüs! Sparta firſt poſſeſs'd,
Next Thera's iſle was with thy preſence bleſs'd;
You croſs'd the ſwelling main from Thera's bow'rs,
And then reſided in Cyrenè's tow'rs.

Αὐταρ ἐγω Καρνειον· εμοι πατρωιον ἔτω.
Σπαρτη τοι, Καρνειε, τοδε πρωτιζον ἐδεθλον,
Δευτερον αὐ Θηρη, τριτατον γε μεν ἀζυ Κυρηνη.

the altar of horns, in order to introduce the building of his native city, where Apollo was worſhipped under the name of Carneüs, which Mr. Bryant derives from the word Keren, a horn. He obſerves "that the Greeks often changed the *Nu* final into *Sigma*: hence from Keren they formed κερας, κερατος, and thence they deduced other words all relating to ſtrength and eminence. Gerenius, γερηνιος, applied to Neſtor by Homer ſignifies a princely and venerable perſonage. The Egyptian Crane, for its great ſervices, was held in high honour, being ſacred to the God of light, Abis, or as the Greeks expreſſed it Ibis; from whence the name was given. It was alſo called Keren, and Kerenus, by the Greeks γερανος, the noble bird being moſt honoured of any. It was a title of the Sun himſelf: for Apollo was named Craneüs, and Carneüs; which was no other than Cereneüs, the ſupreme deity, the Lord of light: and his feſtival ſtyled Carnea, Καρνεια, was an abbreviation of Cerenea, Κερενεια *." Clarius was a term of the ſame import; and the Greek ſcholiaſt informs us that the Athenians having conſulted the oracle of Apollo about the iſſue of a war, in which they were engaged, the deity adviſed them to ruſh upon their enemies with loud ſhouts and violent clamours. They obtained the victory, and hence gave the name Boëdromius (from βοη clamor, and δρεμω curro) both to the God, and to the month of Auguſt in which the battle was fought; inſtituting at the ſame time an annual feſtival, in commemoration of this event, called alſo Boëdromian.

* Bryant's Mythol. Vol. I. p. 46.

V. 116.

The ſixth from Oedipus convey'd the God
From Lacedæmon o'er the wat'ry road
To Thera's iſle; but brought from Thera's ſtrand
By blameleſs Battus to Aſbyſtis' land.
He rais'd a temple to record thy praiſe,
Appointed annual feaſts, on ſolemn days,
In fair Cyrenè; ſacred hymns reſound,
And ſlaughter'd bulls lie bleeding on the ground.

Εκ μεν σε Σπαρτης ἑκτον γενος Οἰδιποδαο
Ηγαγε Θηραιην ἐς ἀποκτισιν· ἐκ δε σε Θηρης
Ουὐλος Αριϛοτελης Ασϐυϛιδι ϖαρθετο γαιῃ.
Δειμε δε τοι μαλα καλον ἀνακτορον· ἐν δε ϖολῃι
Θηκε τελεσφοριην ἐπετησιον, ᾗ ἐνι ϖολλοι
Ὑϛατιον ϖιπτουϛιν ἐπ' ἰσχιον, ὠ ἀνα, ταυϱοι.

V. 116. By blameleſs Battus to Aſbyſtis' land.] The Aſbyſtæ or Aſbytæ inhabited the region of Aſbyſtis, ſo near to the territory of Cyrenè, that Callimachus makes them the ſame. Vide Salmaſii exercitationes Plinianas ad cap. 28. Solini. GRÆVIUS.

V. 118. Appointed annual feaſts, on ſolemn days,] The poet means the annual feſtival to Apollo Carneüs, which was called Καρνεια, and was firſt inſtituted at Sparta in the XXVI. Olympiad, as we learn from Athenæus. The rites began upon the ſeventh day of the month Carneüs, about the beginning of winter. MEURSIUS.

V. 120. The ſtory of Battus and the building of Cyrenè.] The poet, by a very artful and beautiful tranſition, introduces the building of his native city, and dwells with pleaſure on every circumſtance, relating to the famous expedition of Battus, whom he regarded not only as the founder of Cyrenè, and the firſt who eſtabliſhed the worſhip of Apollo in Libya, but as his own anceſtor. He tells us, that Theras, the ſixth from Oedipus, led a colony of Spartans to the iſland Calliſta, afterwards called from his name Thera,

Iö! Carneän Phœbus! all muſt pay
Their vows to thee, and on thine altars lay
Green herbs and painted flow'rs, when genial ſpring
Diffuſes ſweetneſs from Favonius' wing;

Ιη ἰὴ, Καρνειε ϖολλυλιτε, σειο δε βωμοι
Ανθεα μεν φορεεσιν ἐν εἰαρι, τοσσα ϖερ ὡραι
Ποικιλ' ἀγινευσι ζεφυρος ϖνειοντος ἐερσην,

Thera, whence they were conducted by Battus the ſon of Polymneſtus to Cyrnus or Cyrenè, and carried a ſtatue of Apollo along with them. According to Herodotus, Theras was ordered by the oracle of Apollo to build a city in Libya; but he anſwered, "I am old and unfit for ſuch an enterpriſe; therefore rather command one of theſe young men to undertake this expedition," and at the ſame time pointed to Battus. The reſponſe of the oracle being thus ſlighted, Apollo puniſhed the Theræans with a drought that laſted for ſeven years, in conſequence of which Battus undertook the voyage. He was born with an impediment in his ſpeech, and having conſulted the oracle in what manner it might be removed, was ordered not to mind his ſtammering, but to go and build a city in Libya *. To this the Greek ſcholiaſt adds, that Africa was at that time much infeſted with Lions: and that Battus, being frightened at the appearance of a monſtrous lion ſoon after his arrival, cried out with ſuch vehemence as to break the ligament or membrane which confined his tongue, and ſo obtained the uſe of his ſpeech. After this he built the city of Cyrenè. His attendants Δωριεις, Dorians, were ſuppoſed to be deſcended from Hercules. Herodotus imagines that the prieſteſs gave him the title of Battus, which in the Libyan language ſignifies a king, and that he had another name before †. This, according to Callimachus, was Ἀριστοτελης, Ariſtotle.

V. 123. Green herbs and painted flow'rs,——] In the firſt ages of idolatry, and before the refinements of ſuperſtition had introduced the cruel rites afterwards put in practice, offerings to the deities were for the moſt part very ſimple. The perpetual fire on the altars was fed with herbs and flowers, and the offerings to Apollo conſiſted chiefly

* Herodot. Lib. IV. cap. 151. † Ibid. ubi ſupra.

of

But when ſtern winter his dark pow'r diſplays
With yellow crocus feed the riſing blaze:
So flames unceaſing deck thy hallow'd ſhrine,
And breathe ſweet odours to thy pow'r divine.
With tranſport Phœbus views the warlike dance
When fierce Bellona's ſons in arms advance,
And, with brown Lybian virgins, tread the ground,
When annual the Carnean feaſt comes round.
Nor yet Alcides ſons had Cyrne ſeen,
Her cryſtal fountain and extended green,

Χειματι δε κροκον ηδυν. αει δε τοι αενaον πυρ,
Ουδε ποτε χθιζον περιβοσκεται ανθρακα τεφρη.
Η ρ' εχαρη μεγα Φοιβος, οτε ζωσηρες Ενυες
Ανερες ωρχεσαντο μετα ξανθησι Λιβυσσης,
Τεθμιαι ευτε σφιν Καρνειαδες ηλυθον ωραι.
Οι δ' απω πηγης Κυρης εδυναντο πελασσαι

of meal and conſecrated bread which were purchaſed at the gates of the temples *. It may be obſerved that our poet always deſcribes the moſt innocent part of theſe ceremonies, and particularly avoids mentioning the horrible practice of offering human ſacrifices, then cuſtomary among the moſt civilized nations on the globe.

V. 129. With tranſport Phœbus views the warlike dance] Pyrrhus the ſon of Achilles was the ſuppoſed inventor of this dance, called from his name Pyrrhic. In ſome places it was eſteemed a martial exerciſe, and exhibited by perſons in armour, who gave it the name of Betarnius. They uſed to dance round a large fire in honour of the Sun, whoſe orbit they affected to deſcribe †.

* Bryant's Mythol. Vol. I. p. 296.

† Idem ibid. p. 286.

But thro' Azilis' woods the wand'rers ſtray'd,
And hid their heads within the duſky ſhade,
When Phœbus ſtanding on the horned hill
Beheld the foreſt and the murm'ring rill,
And ſhew'd the warriors to his lovely bride,
Cyrenè fair attending at his ſide,
Who kill'd the lion on Myrtuſa's rocks,
That tore the good Eurypylus's flocks.
Apollo ſaw not from the realms above,
A city more deſerving of his love;

Δοριεες, ϖυκινην δε ναπαις Αζιλιν ἐναιον.
Τους μεν ἀναξ ἰδεν αὐτος, ἑῃ δ' ἐπεδειξατο νυμφῃ
Στας ἐπι Μυρτωσης κερατωδεως· ἠχι λεοντα
Υψηις κατεπεφνε, βιων σινιν Εὐρυπυλοιο.
Ου κεινῳ χορον εἰδε θεοτερον ἀλλον Απολλων.

V. 143. That tore the good Eurypulus's flocks] λεοντα——σινιν Ἐυρυπυλοιο. Σινις, Sinis was a famous robber celebrated both for inhuman cruelty in putting to death every traveller that fell in his power, and for enormous ſtrength, which was ſo great, that he uſed to bend pine-trees to the earth, and tie the limbs of his captives to branches of different trees, which upon being let looſe returned to their natural poſition with ſuch violence, as to tear the poor wretches aſunder. Plutarch relates that he was killed by Theſeus, and Ovid mentions both his death and his cruelty in theſe words.

Occidit ille Sinis, magnis male viribus uſus,
Qui poterat curvare trabes, et agebat ab alto
Ad terram late ſparſuras corpora pinus *.

* Ovid. Metamorph. Lib. VII. v. 440.

No riſing town, no mighty ſtate obtain'd
Such gifts from Phœbus as Cyrenè gain'd,
In dear remembrance of the raviſh'd dame,
That crown'd his love, and gave the city's name.

Οὐδε πολει τοσ' ἐνειμεν ὀφελσιμα τοσσα Κυρηνη,
Μνωομενος προτερης ἀρπακτυος. ὐδε μεν αὐτοι

By him the tort'rer Sinis was deſtroyed,
Of ſtrength (but ſtrength to barb'rous uſe employ'd)
That tops of talleſt pines to earth could bend,
And thus in pieces wretched captives end. TATE.

Afterwards the name Sinis came to be uſed as an adjective, expreſſive of wickedneſs. Thus Ariſtotle calls the robber Sciron Σινις ἀνηρ, a wicked or miſchievous perſon. MEURSIUS.

Eurypulus, ſaid to be the ſon of Neptune, was king of the territory of Cyrenè before the arrival of Battus. The foreſt of Azilis ſtood in the neighbourhood of Myrtuſa a mountain in Libya, called κεραται, or horned, on account of its two lofty promontories, and the city was built over the fountain Cyrne or Cyre ſacred to Apollo. DACIER.

V. 148. That crown'd his love, and gave the city's name.] Apollo having fallen in love with Cyrenè, the daughter of Hypſeus King of Theſſaly, conveyed her from Pelion to the mountain of Myrtuſa in Africa, where ſhe killed a monſtrous lion that deſolated the country, much about the time that Battus and the Spartans under his command arrived on the coaſt. And Apollo, ſtanding on the top of the mountain, ſhewed them to his bride, before they had reached the place deſtined for their future habitation, and while they wandered in the woods of Azilis, where they concealed themſelves after their landing, being at firſt afraid to venture up the country. If there is any truth in the ſtory of Battus, Cyrenè had probably accompanied him in his voyage, and ſhe being either his wife or his miſtreſs, he called the new city by her name. And ſhe might be ſaid to kill a Lion, becauſe the ſcouting parties would have frequent rencounters with theſe terrible animals, and no doubt deſtroy numbers of them. But I muſt not forget to mention that Mr. Bryant treats this whole narrative as a fable. He tells us from

Nor were her ſons ungrateful, but beſtow'd
Superior honours on their guardian God.
  Now Iö! Iö Pæan! rings around
As firſt from Delphi roſe the ſacred ſound,
When Phœbus ſwift deſcending deign'd to ſhew
His heav'nly ſkill to draw the golden bow.
For when no mortal weapons could repel
Enormous Python horrible and fell,

Βαττιαδαι Φοιβοιο πλεον θεον ἀλλον ἐτισαν.
Ιη ἰη παιηον, ἀκουομεν, ὑνεκα τετο
Δελφος τοι πρωτιστον ἐφυμνιον εὑρετο λαος,
Ημος ἑκηβολιην χρυσεων ἐπεδεικνυτο τοξων.
Πυθω τοι κατιοντι συνεντετο δαιμονιος θηρ,
Αἰνος ὀφις. τον μεν συ κατεναρες, ἀλλον ἐπ' αλλῳ

Palæphatus, that the Cyrenians were a colony of Cuthites or Ethiopians, and he ſuppoſes that this nation carried traditions of the deluge wherever they went. According to him, Battus is the ſame with Boutus, a city of Egypt, where was a floating temple, in commemoration of the ſame event; and the name Boutus ſignified an ark or float. He derives Cyrenè from Cur, a very ancient epithet of the Sun, takes the name of her father Ὑψευς, Hypſeus, in the literal ſenſe, and hence interprets her own name Ὑψεϊς, Hypſeïs, the daughter of the Moſt High; that is, the Sun or Apollo *. If we adopt this explication (which is both plauſible and ingenious) the voyage of the Spartans, and the crow that led them to the deſtined ſhore, contain obſcure traditions of the deluge; and Cyrenè killing the Lion ſignifies the effect of the Sun in aſſuaging the waters, drying the ground, and rendering the world once more habitable.

* Bryant's Mythol. Vol. II. p. 326. Vol. I. p. 40, 82.

From his bright bow inceſſant arrows flew,
And, as he roſe, the hiſſing ſerpent flew.
Whilſt Iö! Iö Pæan! numbers cry,
Haſte launch thy darts, for ſurely from the ſky,
Thou cam'ſt the great preſerver of mankind,
As thy fair mother at thy birth deſign'd.

Βαλλων ὠκυν ὀιϛον· επηυτησε δε λαος,
Ιη ἰη παιηον, ἰει βελος. εὐθυ σε μητηρ
Γεινατ' ἀοσσητηρα· το δ' ἐξ ἐτι κειθεν ἀειδη.

V. 159. Whilſt Iö! Iö Pæan! numbers cry,] This famous exclamation, ſo frequently repeated by the votaries of Apollo during the performance of the ſacred rites, is derived by ſome παρα το παυειν τας ὠνας, *a ſedendo moleſtias*, and by others παρα το παιειν, a feriendo *, agreeable to the explication of Callimachus ἰει βελος, *mitte ſagittam*. And the poet informs us, that this triumphant ſhout or acclamation was firſt raiſed by the inhabitants of Delphi, in the time of the dreadful combat between Apollo, and the monſter Python. From that time the hymns in honour of Apollo were called Pæans, and the ſame acclamation was repeated in every ſong of triumph. Hence Ovid has uſed it to commemorate a victory of a ſofter kind;

Dicite Iö Pæan: et Iö bis dicite Pæan:
Decidit in caſſes præda petita meos †.
Now Iö Pæan ſing! now wreaths prepare!
And with repeated Iös fill the air:
The prey is fall'n in my ſucceſsful toils;
My artful nets encloſe the lovely ſpoils. DRYDEN.

But Spanheim quotes two verſes of Apollonius, to ſhew that Iö Pæan had another origin, having been firſt introduced by certain Nymphs of Parnaſſus called Corycian. See Apollonius Lib. II. v. 714.

* Rami Panth, Mythic. p. 29.

† Ovid. Art. Amator. Lib. II. v. 1.

V. 162.

An equal foe, pale envy, late drew near,
And thus ſuggeſted in Apollo's ear;
I hate the bard, who pours not forth his ſong,
In ſwelling numbers, loud, ſublime, and ſtrong;
No lofty lay ſhould in low murmurs glide,
But wild as waves, and ſounding as the tide.

Ο φθονος Απολλονος ἐπ' ἐατα λατριος εἰπεν,
Οὐκ ἀγαμαι τον ἀοιδον, ὃς ἐδ', ὅσα ποντος, ακειδει.

V. 162. The ſtory of Python.] The death of Python was the firſt memorable action aſcribed to Apollo. It is mentioned by almoſt every ancient poet and hiſtorian. Hence Apollo had the name Pythius; the Pythian games were inſtituted in memory of the combat, the prieſteſs at Delphi was called Pythia; and the deity himſelf was worſhipped under the form of a ſerpent, with rays around his head to denote the beams of the Sun. According to the poets, the goddeſs Juno, in order to be revenged of her rival Latona, the mother of Apollo, deſcended from heaven, and cauſed noxious vapours to ariſe from the earth. Of theſe ſhe formed a hideous ſerpent, who engaged in combat with Apollo, almoſt as ſoon as he was born *. Both the Abbé Banier and Mr. Bryant agree, that the Greek Python was the ſame with the Egyptian Typhon. The former ſuppoſes that this monſter was an allegorical repreſentation of the noxious vapours ariſing from the Nile, after the annual inundation begins to ſubſide; and that the victory of Apollo ſignified the effects of the Sun-beams in diſperſing the clouds, improving the air, and thus removing diſeaſes occaſioned by the Steams iſſuing from the ſtagnant waters †. This agrees pretty well both with the narrative in the text, and with what was ſaid before of the healing dews falling from the locks of Apollo. Mr. Bryant makes Typhon the univerſal deluge ‡. And either of theſe opinions is more probable than the explication of Voſſius, who ſuppoſes this tremendous monſter to have been the ſame with Og, King of Baſhan, of whom ſo many wonders are related by the Jewiſh Rabbins §.

* Banier's Mythol. Vol. I. p. 504.
† Banier's Mythol. Vol. I. p. 512.
‡ Bryant's Mythol. Vol. II. p. 226.
§ Voſſ. de Idololat. Lib. I. cap. 26.

V. 178

Fierce with his foot, indignant Phœbus ſpurn'd
Th' invidious monſter, and in wrath return'd;
Wide rolls Euphrates' wave, but ſoil'd with mud,
And duſt and ſlime pollute the ſwelling flood:
For Ceres ſtill the fair Meliſſæ bring
The pureſt water from the ſmalleſt ſpring,
That ſoftly murm'ring creeps along the plain,
And falls, with gentle cadence, to the main.
Propitious Phœbus! thus thy pow'r extend,
And ſoon ſhall envy to the ſhades deſcend.

Τον φθονον ὠ Ἀπολλων ποδι τ' ηλασεν, ωδε τ' ειπεν·
Ασσυριη ποταμοιο μεγας ῥοος, ἀλλα τα πολλα
Λυματα γης ϗ πολλον ἐφ' ὑδατι συρφετον ἑλκει.
Δηοι δ' ἐκ ἀπο παντος ὑδωρ φορεεσι Μελισσαι,
Αλλ' ἡτις καθαρη τε ϗ ἀχρααντος ἀνερπει
Πιδακος ἐξ ἱερης ὀλιγη λιβας, ἀκρον ἀωτον.
Χαιρε ἀναξ. ὁ δε Μαμος, ἰν' ὁ φθορος, ἐνθα νεοιτο.

V. 178. The ſtory of envy.] This beautiful hymn ends with the victory of Apollo over Python, but Callimachus has, with much art, added a Satire on a cotemporary poet, whom all the commentators agree to have been Apollonius Rhodius, author of the Argonautics. According to them Apollonius had privately endeavoured to prejudice their common patron Ptolemy againſt our author, on account of the brevity of his poems, which Callimachus conſidered as a particular excellence; And we learn from Athenæus that he was the author of that quaint ſaying "A great book is a great evil." Καλλιμαχος ὁ γραμματικος το μεγα βιβλιον ἰσον ἐλεγεν ἐιναι μεγαλῳ κακῳ*. In the preſent paſſage he both ridicules his

* Athenæ. Lib. III. cap. 1.

adverſary,

adverſary, and celebrates his patron by comparing the former to Python and the latter to Apollo. And by the fate of Μωμος or envy we are informed, that the invidious attempts of his enemy proved unſucceſsful. Callimachus wrote another Satire againſt Apollonius entitled Ἶβις *, which is now loſt. But Ovid confeſſes that he has copied the greateſt part of this performance in his book againſt Hyginus which is ſtill extant under the ſame title.

Nunc quo Battiades inimicum devovet Ibin,
Hoc ego devoveo teque tuoſque modo.
Utque ille, hiſtoriis involvam carmina cæcis:
Non ſoleam quamvis hoc genus ipſe ſequi.
Illius ambages imitatus in Ibide dicar,
Oblitus moris judiciique mei †.

The Meliſſæ were the prieſteſſes of Ceres or Rhea, as has been already mentioned. And as pure water from a ſmall ſpring was a more acceptable offering to that Goddeſs than the muddy waves of a great river, the poet inſinuates, that his illuſtrious ſovereign received more pleaſure from his ſhort performances than from the verboſe but heavy productions of his jealous rival.

Before concluding the notes on this hymn I ſhall juſt obſerve that Apollo was the chief of the eight great Gods of Egypt, frequently mentioned by Herodotus, though he has not favoured us with their names. Mr. Bryant ſuppoſes theſe to have been the eight perſons preſerved in the Ark, who were deified by their poſterity, and that all the myſterious rites of Egyptian worſhip were ſymbolical repreſentations of the deluge ‡. The Greeks and Romans increaſed their number to twelve, as will be mentioned in the notes on the following Hymn.

* Suid in Callim. † Ovid. Ibis. v. 53. ‡ Bryant's Mythol. Vol. II. p. 231, & ſeq.

END OF THE HYMN TO APOLLO.

THE THIRD HYMN

OF

CALLIMACHUS.

TO DIANA.

THO' great Apollo claim the poet's lyre,
Yet cold neglect may tempt Diana's ire,

ΑΡΤΕΜΙΝ (ἐ γαρ ἐλαφρον ἀειδοντεσσι λαθεσθαι)

Hymn to Diana.] This hymn to Diana, or the Moon, has juſtly been reckoned one of the fineſt poems of antiquity, and ſuperior to either of the foregoing. The poet has exerted all his powers in celebrating this famous divinity, who was ſuppoſed to be a female; and therefore he repreſents her both as the Moon, and as a beautiful lady poſſeſſed of many amiable qualifications. She enjoys perpetual virginity by her own choice; ſhe delights in hunting, an exerciſe in great repute among the young women of antiquity; ſhe ranges the woods and mountains attended by a train of virgins as virtuous as herſelf, and ſhe never viſits the habitations of mankind, except with an intention of doing good. At the ſame time ſhe is repreſented as a ſtrict lover of juſtice; ſhe puniſhes vice with ſeverity, and rewards virtue with generoſity. The poet has artfully omitted thoſe terrible attributes which the ancients aſcribed unto her under the name of Hecate; and the Diana of Callimachus is perhaps one of the moſt agreeable characters that the reader has yet been made acquainted with.

Artemis,

Come, virgin-goddeſs, and inſpire my ſong,
To you the chace, the ſylvan dance belong,

Υμνεομεν, τη τοξα Λαγοβωλιαι τε μελονται,

Artemis, the Greek name for Diana, is derived by Plato διὰ το ἀρτιμες * from integrity, or according to Macrobius παρα τὸ τὸν ἀερα τεμνειν †, becauſe the light of the Moon diſpels the darkneſs of the night. Mr. Bryant ſuppoſes it to be the ſame with Ar-temis, the city of ‡ Themis or Thamis; the Thamuz of Sidon and Egypt.

V. 1. Tho' great Apollo claims the poet's lyre,] Apollo is not named in the original, but it ſeemed neceſſary to mention him in the tranſlation, partly to preſerve a connexion betwixt this and the preceding hymn, Diana being the ſiſter of Apollo, but chiefly on account of that jealouſy for her brother's ſuperior power, which ſhe expreſſes a few lines afterwards. This is a diſtinguiſhed mark of her character, and runs through the whole poem. A literal tranſlation of the firſt verſe would be as follows: "Let us now ſing a hymn in praiſe of Diana, leſt her wrath ſhould fall heavy on the bard who forgets her;" i. e. the bard who praiſes Apollo and neglects Diana. For we cannot ſuppoſe the meaning of Callimachus to be that every poet ſhould celebrate Diana in every ſong; but only that thoſe poets incur the diſpleaſure of the goddeſs, who praiſe her brother and neglect herſelf. Spanheim ſeems to be of the ſame opinion by his obſervation on this paſſage. "Quod Phœbi ſoror eoſdemque juxta eum cultores nacta." And Callimachus, contrary to the practice of Homer, Heſiod, and the more ancient Greek poets, expreſſes himſelf with ſo much brevity, that one is ſometimes obliged to tranſlate him by his idea, as much as by his words. At the ſame time his ſtyle is pleaſant and well adapted to his ſubject, except now and then that he degenerates into *pun* and *burleſque*, of both which there are inſtances in the preſent hymn.

V. 4. To you the chace, the ſylvan dance belong.] The word λαγοβολιαι, which is tranſlated *chaſe*, properly ſignifies *hare-hunting*; but Spanheim obſerves that this term was uſed for the chaſe in general, as well as ἀγραβολιαι. Grævius renders this word *retia*, *nets*, but ſurely not according to the original. And Erneſtus, who has made many

* Plato in Cratylo. † Macrob. Lib. VIII. ſub fin. ‡ Bryant's Mythol. Vol. I. p. 107.

And mountain ſports; ſince firſt with accents mild,
Whilſt on his knee the Thund'rer held his child,
O grant me, Father, thus the Goddeſs ſaid,
To reign a virgin, an unſpotted maid.
To me let temples riſe, and altars ſmoke,
And men by many names my aid invoke;

Και χορος ἀμφιλαφης, ϰ᾽ ἐν ὑρεσιν ἐψιαασθαι.
Αρχομεν᾽ ὡς ὁτε ϖατρος ἐφεζομενη γονατεσσι
Παις ἐτι ϰυριζϰσα, ταδε ϖροσσεειπε γονηα,
Δος μοι ϖαρθενιην αἰωνιον, ἀππα, φυλασσειν,
Και ϖολυωνυμιην· ἱνα μη μοι Φοιβος ἐριζῃ.

valuable emendations on the Latin verſion gives the true meaning of the original in this paſſage. The commentators are much divided in their opinions concerning the dance to which the poet alludes. From the word ἀμφιλαφμς, *amplus*, *copioſus*, Vulcanius imagines that the Nymphs of Diana were ſuppoſed to dance in ſmall parties, and Stephens that they formed a large circle holding one another by the hand, to which Spanheim agrees. And he obſerves from Ælian, that it was uſual in this kind of dance, to move the hands and head as well as the feet, and to ſhake the body with great agility.

V. 8. To reign a virgin, an unſpotted maid.] Ovid has imitated this verſe in the ſtory of Daphne:

Da mihi perpetua, genitor chariſſime, dixit,
Virginitate frui: dedit hoc pater ante Dianæ *.
Give me, my Lord, ſhe ſaid, to live and die
A ſpotleſs maid, without the marriage tie,
'Tis but a ſmall requeſt: I beg no more
Than what Diana's father gave before. DRYDEN.

V. 10. And men by many names my aid invoke;] Here the Goddeſs begins to ſhew

* Ovid's Metamorph. Lib. I. v. 486.

that

Proud Phœbus elſe might with thy daughter vie,
And look on Dian with diſdainful eye.
To bend the bow and aim the dart be mine,
I aſk no thunder nor thy bolts divine;

Δος δ' ἰὼς κ᾽ τοξα. ἐα πατερ· ἐ σε φαρετρην,
Οὐδ' αἰτεω μεγα τοξον (ἐμοι Κυκλωπες ὀιϛυς

that jealouſly of her brother already taken notice of. She wiſhes to have as many names as he, who was characterized as πολυωνυμος. And indeed her requeſt ſeems to have been fully granted; for none of the ancient deities were invoked by a greater number of titles than Diana. Many of theſe appellations are mentioned in this hymn, and many more are enumerated by Spanheim, which, as they would be too tedious to tranſcribe, probably there would be no pleaſure in reading. Nor was this cuſtom confined to the Grecians alone; for Stephens obſerves from Selden, that all the oriental nations, and particularly the Arabians, implored the aſſiſtance of their deities by an almoſt infinite number of names. And in the Greek Anthologia there are two addreſſes, one to Bacchus, and one to Apollo, conſiſting entirely of epithet, contained in as many lines as there are letters in the Greek alphabet, and digeſted in the ſame order. Mr. Bryant ſuppoſes the reaſon of theſe numerous appellations to have been, that the Grecians often miſtook the place of worſhip for the deity worſhipped; ſo that the different names of the Gods were only the names of as many temples *.

V. 13. I aſk no thunder, nor thy bolts divine;] ἐ σε φαρέτρην, οὐδ' ἀιτεω μεγα τοξον. As the tranſlation of this paſſage may be thought a deviation from the original, I ſhall ſubjoin the reaſon for rendering it in this manner, after premiſing, that all the commentators, Spanheim excepted, have paſſed it over in ſilence; and his explication I take to be foreign to the purpoſe. He produces a paſſage from Æſchylus to ſhew that the Scythians uſed long bows, which were afterwards introduced into Greece; and that Diana does not aſk from her father a Scythian or Grecian bow, but one of a ſmaller ſize. Now it is not likely that a Goddeſs jealous of her honour would ſupplicate her father

* Bryant's Mythol. Vol. I. p. 107.

At your deſire the Cyclops will beſtow
My pointed ſhafts and ſtring my little bow.
Let ſilver light my virgin ſteps attend,
When to the chace with flying feet I bend,
Above the knee be my white garments roll'd
In plaited folds, and fring'd around with gold.
Let Ocean give me ſixty little maids
To join the dance amid ſurrounding ſhades;

Αὐτικα τεχνησονται, ἐμοι δ' ἐυκαμπες ἀεμμα.)
Αλλα φαεσφοριην τε, κ᾽ ἐς γονυ μεχρι χιτωνα
Ζωννυσθαι λεγνωτον, ἰν' ἀγρια θηρια καινω.
Δος δε μοι ἑξηκοντα χορητιδας Ωκεανινας,
Πασας εἰνετεας, πασας ἐτι παιδας ἀμιτρες.

Jupiter to give her a high rank among the gods, and to degrade her below a mortal at the ſame inſtant. Beſide, we learn from Homer that Teucer and Merion the two beſt arches in the Grecian army came from Crete and Salamis, two iſlands remote from the Scythians, with whom they could have but little intercourſe in a rude age, and while the art of navigation was yet in its infancy. I am therefore of opinion that this difficult paſſage may be better explained in this manner, and agreeable to the common ideas of ancient Mythology. Chronus, Saturn or time devours his children, but Jupiter or the air eſcapes. Latona brings him two children at a birth, namely Apollo and Diana, or the Sun and the Moon. The arms of Jupiter are the thunder-clouds, which the poet allegorically calls a great bow, and certainly with as much propriety as the two great luminaries are denominated bows from their ſhape. The goddeſs addreſſes her father with much ſeeming diffidence, but with a good deal of art. She inſinuates that his power will be no ways injured by granting her requeſt, at the ſame time that ſhe begs permiſſion to have her arms made by the ſame workmen that forge his thunderbolts.

Let twenty more from fair Amniſius come,
All nine years old, and yet in infant-bloom,
To bear my buſkins, and my dogs to feed,
When fawns in ſafety friſk along the mead,
Nor yet the ſpotted lynx is doom'd to bleed.
Be mine the mountains and each rural bow'r,
And give one city for thy daughter's dow'r;
On mountain-tops ſhall my bright arrows ſhine,
And with the mortal race I'll only join,
When matrons torn by agonizing throws
Invoke Lucina to relieve their woes;

Δος δε μοι ἀμφιπολες Αμνισιδας εἰκοσι νυμφας,
Αἱ τε μοι ἐνδρομιδας τε, καὶ ὁπποτε μηκετι λυγκας
Μητ' ἐλαφες βαλλοιμι, θοες κυνας εὖ κομεοιεν.
Δος δε μοι ἑρεα πανται. πολιν δε μοι ἡντινα νειμον,
Ηντινα λης· σπαρνον γαρ ὁτ' Αρτεμις ἀσυ κατεισιν.
Οὐρεσιν οἰκησω· πολεσιν δ' ἐπιμιξομαι ἀνδρων
Μενον ὁτ' ὀξειαισιν ὑπ' ὠδινεσσι γυναικες
Τειρομεναι καλεσσι βοηθοον· ἡσι με μοιραι
Γεινομενην τοπρωτον ἐπεκληρωσαν ἀρηγειν·

V. 23. Let twenty more from fair Amniſius come,] Amniſius was a river, or according to Stephens, a city of Crete, from which the Cretan virgins were called Amniſiades. And Strabo tells us that there was a temple in this city ſacred to Diana Lucina. Pauſanias mentions that the Cretans, in the neighbourhood of Gnoſſus, imagined this deity to have been born at Amniſius, and that ſhe was the daughter of Juno. Friſchlinus.

V. 37.

For at my birth the attendant Fates aſſign'd
This taſk to me, in mercy to mankind,
Since fair Latona gave me to thy love,
And felt no pangs when bleſt by fav'ring Jove.

Οττι με κ᾽ τικτουσα κ᾽ ἐκ ἠλγησε φερουσα
Μητηρ, ἀλλ᾽ ἀμογητι φιλων ἀπεθηκατο κολπων.

V. 37. The ſpeech of Diana.] As this ſpeech explains the principal attributes of Diana, whether we conſider her as the Moon, or as the goddeſs of hunting; I have here collected the comments of Spanheim and Friſchlinus on the ſubject.

The goddeſs aſks of her father fame, honour and perpetual virginity; the habit and arms of a huntreſs, a number of attendants, and the dominion of the mountains and woods: all which may be underſtood of the Moon. She retains the vigour of youth, and never grows old, becauſe the heavenly bodies are not ſubject to change or decay. She has many attendants, becauſe the Moon is ſurrounded by a multitude of ſtars. She is ſaid to hunt wild beaſts, and to kill them with her arrows, becauſe theſe animals fly at the approach of light, particularly in the night time. She is patient of labour and indefatigable in the chace, becauſe the Moon is unwearied in her courſe and performs it in a ſhort time. She is ſaid to inhabit the mountains and woods, becauſe from them ſhe ſeems to ariſe, and there ſhe ſeems to deſcend. Hence Horace juſtly celebrates her, as being

Montium cuſtos, nemorumque virgo *.
Of groves and mountains guardian maid.

Her nymphs, like herſelf, enjoy perpetual virginity; ſhe chooſes them when they are only nine years old, and ἐτι παιδας ἀμιτρεις, i. e. not yet marriageable. For the young women of ancient Greece conſtantly wore a μιτρα or Zone after nine years old, but laid it aſide when they were married.

Thus far the commentators; to which it may be added that the goddeſs is barren and a virgin, becauſe ſhe has no light of her own, ſhines brighteſt in Autumn or Winter, and is not endowed with the ſame power of promoting vegetation as the Sun. The circular

* Hor. Lib. III. Ode 22.

dance

She ſpoke, and ſtretch'd her hands with infant-art,
To ſtroak his beard, and gain her father's heart;
But oft ſhe rais'd her little arms in vain,
At length with ſmiles he thus reliev'd her pain.
Fair daughter, lov'd beyond th' immortal race,
If ſuch as you ſpring from a ſtol'n embrace,
Let furious Juno burn with jealous ire,
Be mine the care to grant your full deſire,

Ως ἡ παις εἰπεσα, γενειαδος ἡθελε πατρος
Αψασθαι, πολλας δε ματην ἐτανυσσατο χειρας,
Μεχρις ἱνα ψαυσειε. πατηρ δ' ἐπενευσε γελασσας·
Φη δε καταῤῥεζων, Οτε μοι τοιαυτα θεαιναι
Τικτοιεν, τυτθον κεν ἐγω ζηλημονος Ηρης
Χωομενης ἀλεγοιμι. φερευ τεκος ὁσσ' ἐθελημος

dance of her nymphs evidently alludes to the motion of the ſtars; and they come from rivers and the ſea, becauſe, like the Sun and Moon, they ſeem to ſet in the ocean *. Heſiod reckons three thouſand of theſe nymphs; but why only eighty, or, as ſome ſay a hundred accompanied Diana it is difficult to determine. Perhaps this opinion may have proceeded from ſome ancient aſtronomical obſervation concerning the motion of the ſtars. The city ſhe demands is no doubt Epheſus, where this goddeſs was adored as the ſupreme deity, and where the poet takes leave of her at the concluſion of the hymn. She preſides over women in child-bed, becauſe the term of pregnancy conſiſts of nine lunar reſolutions; her hunting habit, quiver and buſkins were uſed by the huntreſſes of old. Virgil gives the ſame to the young women of Carthage:

Virginibus Tyriis mos eſt geſtare pharetram,
Purpureoque alte ſuras vincire cothurno ‡.

† Heſ. Theogon. v. 364.

‡ Virg. Æneid. I. v. 340.

And greater gifts beſide: from this bleſt hour
Shall thirty towns invoke Diana's pow'r,
Full thirty towns (for ſuch high Jove's decree)
Ungirt by walls, ſhall pay their vows to thee:
O'er public ways Diana ſhall preſide
And ev'ry port, where ſhips in ſafety ride.
Nor ſhall theſe towns alone your pow'r obey,
But you with other Gods divide the ſway
Of diſtant iſles amid the wat'ry main,
And cities on the continental plain,
Where mighty nations ſhall adore your name,
And groves and altars your protection claim.

Αἰτιζεις, κὴ δ' ἀλλα πατηρ ἐτι μειζονα δωσει·
Τρις δεκα τοι πτολιεθρα κὴ ἐχ ἑνα πυργον ὀπασσω.
Τρις δεκα τοι πτολιεθρα, τα μη θεον ἀλλον ἀεξειν
Εἰσεται, ἀλλα μονην σε, κὴ Αρτεμιδος καλεεσθαι.
Πολλας δε ξυνη πολιας διαμετρησασθαι,
Μεσσογεως, νησους τε· κὴ εἰν ἁπασῃσιν ἐσονται
Αρτεμιδος βωμοι τε κὴ ἀλσεα. κὴ μεν ἀγυιαις

V. 57. The ſpeech of Jupiter.] Whether the oratory of Diana, or her ſucceeding blandiſhments were the moſt prevailing arguments with her father, the poet has not informed us; but ſhe ſeems to have gained his affections entirely. He informs his beloved daughter, that ſhe has a powerful enemy, whom yet ſhe has no occaſion to fear, as he is reſolved to protect her. He makes no mention of Apollo, in order to ſhew that her ſuſpicions concerning him are ill-founded; he grants all her petitions, with many diſtinguiſhed privileges which ſhe did not expect, and inſtead of one town he gives her

The Thund'rer ſpoke, and gave th' almighty nod,
That ſeals his will, and binds th' immortal God.
Meantime the joyful Goddeſs wings her flight
To Creta's iſle with ſnowy mountains bright;

Εσση κ᾽ λιμενεσσιν ἐπισκοπος. Ως ὁ μεν εἰπων
Μυθον ἐπεκρηηνε καρηατι. βαινε δε κυρη
Λευκον ἐπι Κρηταιον ὀρος κεκομημενον ὑλῃ·

her thirty. By this we are informed that Diana was the tutelar deity of thirty cities, the chief of which according to Friſchlinus were Perga in Pamphylia, Tauri in Scythia, Pitane in Æolia, Aulis in Bœotia; Miletus, Epheſus, Cheſius in Ionia; Pelle and Petra in Achaia; and Caſtabala in Cilicia. The reſt are enumerated by Strabo and Pauſanias. This was one cauſe of the many names given to Diana; for her adorers never failed to implore her aſſiſtance by the name of their native city. In the ſame manner, as goddeſs of ſtreets and highways ſhe received from the Romans the appellation of *Trivia*, and from the Greeks that of Τριοδιτις, as Madam Dacier informs us from Varro *. That ſhe was the guardian of iſlands and harbours is eaſily underſtood from the Moon being the cauſe of the flux and reflux of the ocean. But all the commentators have left us in the dark, why the cities over which ſhe preſides are ſaid to be unfortified. And this would have been a very neceſſary piece of information; as we are well aſſured that Epheſus, Perga, Miletus, and indeed all the capital cities of antiquity were ſurrounded by lofty walls and ſtrong fortifications. Perhaps the meaning may be, that Jupiter intends to compliment Diana, by telling her that ſhe is to be the guardian goddeſs of thirty cities; becauſe while ſhe continues her protection they have no need of any other defence.

V. 61. To Creta's iſle with ſnowy mountains bright;
Thence from Dictynna's hills and bending wood]

Βαινε δε κυρη
Λευκον ἐπι, Κρηταιων ὀρος, κεκομημενον ὑλῃ.

There are various opinions with regard to the meaning of the word λευκος, ſome con-

* Varro Lib. VIII. de L. L.

Thence from Dictynna's hills, and bending wood,
She ſeeks the caverns of the rolling flood,
And at her call th' attendant virgins come,
All nine years old, and yet in infant bloom.
With joy Cæratus views the ſmiling choir,
And hoary Tethys feels reviving fire,
When her bright offspring o'er th' enamel'd green,
Trip with light footſteps and ſurround their queen.

Ενθεν ἐπ' Ωκεανον· πολεας δ' ἐπελεξατο νυμφας,
Πασας εἰνετεας, πασας ἐτι παιδας ἀμιτρες.
Χαιρε δε Καιρατος ποταμος μεγα, χαιρε δε Τηθυς,
Οὑνεκα θυγατερας Λητωιδι πεμπεν ἀμορβες.

tending that it is the name of a mountain, and others only an epithet; but Spanheim removes the difficulty, by the following quotation from Theophraſtus: ἐν Κρητῃ γεν φασιν ὄντοις Ἰδαιοις ὄρεσι, και εν τοις ΛΕΥΚΟΙΣ καλεμενοις ἐπι των ἀκρων ὑπερ ὐδεποτε ἐπιλειπει χιων κυπαριττον εἰναι *. Cypreſs is ſaid to grow in Crete on the mountains of Ida, and on thoſe called white, whoſe tops are always covered with ſnow. The chief of theſe cliffs was the promontory of Dictynna ſituated on the weſt part of the iſland, ſtretching far into the ocean, and ſo lofty, that mariners frequently miſtook the ſnowy ſummits of this immenſe precipice for white clouds riſing in the air †.

V. 66. With joy Cæratus views the ſmiling choir.] The river Cæratus waſhed the walls of the city Gnoſſus, the capital of the kingdom of the famous Minos; and hence the city was ſometimes called by the name of the river ‡. The joy of Cæratus and Tethys repreſents the reflection of the beams of the Moon and ſtars from the waves of the ſea and the ſtreams of the river.

V. 69. The opinion that the ſtars or the nymphs of Diana were the daughters of

* Theophraſt. Hiſt. Plant. Lib. IV. cap. 1.

† Solinus cap. XI.

‡ Univerſ. Hiſt. Vol. VI.

the

But thence to Melegunis' iſle in haſte
(Now Lipara) the ſylvan Goddeſs paſs'd,
Her nymphs attending, and with wond'ring eyes
Saw the brown Cyclops of enormous ſize,

Αὐθι δε Κυκλωπας μετεκιαθε. τϐς μεν ἐτετμε
Νεσῳ ἐνι Λιπαρῃ (Λιπαρη νεον, ἀλλα τοτ' ἐσκεν
Οὐνομα οἱ Μελιγουνις) ἐπ' ἀκμοσιν Ηφαιϛοιο

the ocean, and that their dancing ſignifies either the various motions of the heavenly bodies; or the reflection of their beams from woods, rivers and mountains may have occaſioned theſe lines of Milton:

Now the bright morning-ſtar, day's harbinger,
Comes dancing from the Eaſt.

And again

So ſinks the day-ſtar in the ocean's bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-ſpangled ore,
Flames in the forehead of the morning ſky.

V. 70. But thence to Meligunis' iſle in haſte
Now Lipara]

This vulcanic iſland, ſituated to the weſt of Sicily, was firſt called Meligunis, from the fertility of the ſoil, and the great plenty of honey found there; and afterwards Lipara, from Liparus the ſucceſſor of Æolus, who was ſuppoſed to have reigned in this iſland. The modern name Strombolo is derived from the Greek στρογγυλη; it was ſo called on account of its circular appearance *; and was ſaid to be the habitation of the winds, becauſe ſmoke ariſing from thence produced a ſea ſtorm in three days after †. For a particular account of Strombolo ſee Brydone's Tour, Vol. I. Letter 2.

† Plin. Hiſt. Natural. Lib. III. cap. 9. Edit. Harduin. ‡ Ruæus in Æn. Lib. I. v. 56.

Deep in their darkſome dwelling under ground,
On Vulcan's mighty anvil turning round
A maſs of metal hiſſing from the flame:
The Sea-god urges, and for him they frame
A wond'rous vaſe, the liquor to contain
That fills his courſers on the ſtormy main.
With horror chill'd, the tim'rous virgins eye
Stupendous giants rear their heads on high,
Like cloud-capt Oſſa riſing o'er the field;
One eye, that blaz'd like ſome refulgent ſhield,
From each ſtern forehead glar'd pernicious fire.
Aghaſt they gaze, when now the monſters dire
With ſtubborn ſtrokes ſhake the reſounding ſhore,
And the huge bellows thro' the caverns roar.
But when from fiercer flames the metal glows,
And the fix'd anvil rings with heavier blows,
When pond'rous hammers break the tortur'd maſs,
Alternate thund'ring on the burning braſs,

Εξαοτας περι μυδρον. ἐπειγετο γαρ μεγα ἔργον.
Ιππειην τετυκοντο Ποσειδαωνι ποτιδρην.
Αἱ νυμφαι δ' ἐδδεισαν ὁπως ἰδον αἰνα πελωρα,
Πρηοσιν Οσσειοισιν ἐοικοτα· (πασι δ' ὑπ' ὀφρυν
Φαεα μουνογληνα, σακει ἰσα τετραβοειῳ,
Λεινον ὑπογλαυσοντα,) κ᾽ ὁπποτε δεπον ἀκεσαν
Ακμονος ἠχησαντος ἐπει μεγα πελυ τ' ἀημα

V. 96.

The nymphs no more endure the dreadful ſight,
Their ears grow deaf, their dim eyes loſe the light;
A deeper groan through lab'ring Ætna runs,
Appals the hearts of old Sicania's ſons,
Redoubles from Heſperia's coaſt around,
And diſtant Cyrnus thunders back the ſound.

Φυσαων, αὐτων τε βαρυν ϛονον. αὐε γαρ Αιτνη,
Αὐε δε Τρινακριη, Σικανων ἑδος, αὐε δε γειτων
Ιταλιη· μεγαλην δε βοην ἐπι Κυρνος ἀυτει.
Εὐθ' οἱγε ϱαιϝηρας ἀειραμενοι ὑπερ ὠμων,
Η χαλκον ζειοντα καμινοθεν, ἠε σιδηρον,
Αμβολαδις τετυποντες. (ἐπει μεγα μοχθησειαν,)
Τῳ σφεας ἐκ ἐταλασσαν ἀκηδεες Ωκεανιναι
Οὐτ' ἀντην ἰδεειν, ὁτε κτυπον ἐκτοθι δεχθαι.

V. 96, The ſtory of the Cyclops] The viſit of Diana and her nymphs to the caves of the Cyclops, with all the attendant circumſtances, is one of the fineſt remains of ancient poetry. But the original lines ſeem to have been miſplaced by the error of ſome tranſcriber; and the Commentators are much divided both with regard to the proper poſition of the verſes and the right conſtruction of the words. According to the Greek Scholiaſts (whoſe opinion is followed in the tranſlation) verſe 56, 57, and 58, ſhould be placed immediately after verſe 63, and, by this tranſpoſition, the deſcription will conſiſt of three parts, each riſing above another by natural, though terrible gradations. I. Though Diana herſelf continues undaunted, the Nymphs are very much frightened at their firſt entrance into the cave, when they behold terrible monſters, with one eye in their foreheads, ſtanding round a huge maſs of metal juſt taken from the fire. II. Their fears increaſe, when they hear the groans of the bellows, and the noiſe of the hammers which the huge workmen lifts with one hand. III. They fall into fainting fits when theſe enormous giants ſtrike the metal alternately with heavier hammers raiſed over

 their

No wonder that Diana's tender maids
Should ſink with terror in theſe gloomy ſhades;

Οὐ νεμεσις· κεινες δε κ᾽ αἰ μαλα μηκετι τυτθαι
Οὐδεποτ᾽ ἀφρικτι μακαρων ὀρωσι θυγατρες. 65

their ſhoulders, and lifted with both hands. Nor are the effects of this dreadful noiſe confined to the caverns alone; Mount Ætna ſhakes to the foundation, and ſends forth terrible groans that reſound along the coaſt of Italy, and return from the diſtant iſle of Cyrnus or Corſica. And it muſt be owned that the Goddeſs ſeems rather inattentive to her new attendants amidſt this terrible commotion. For we have no account how they recovered their ſenſes, or made their eſcape from the dungeon; nor are they mentioned again, till the Poet deſcribes them unlooſing the hinds from the chariot of their miſtreſs. She probably imagined that, as their fears were groundleſs, they might be left to recover at leiſure.

Virgil has not failed to imitate this beautiful paſſage in various parts of his works; but though his deſcriptions are longer, they have not in general that ſtrength and ſublimity which we find in this of our author. The moſt ſucceſsful imitation is in the following ſimile.

Ac veluti lentis Cyclopes fulmina maſſis
Cum properant: alii taurinis follibus auras
Accipiunt, redduntque: alii ſtridentia tingunt
Æra lacu: gemit impoſitis incudibus Ætna:
Illi inter ſe magna vi brachia tollunt
In numerum, verſantque tenaci forcipe ferrum *.
As when the Cyclops at that mighty nod,
Now thunder haſten for their angry God:
Subdued in fire the ſtubborn metal lies,
One brawny Smith the puffing bellows plies,
And draws and blows reciprocating air;
Others to quench the hiſſing maſs prepare.

* Virg. Georg. IV. V. 170.

With

For when the daughters of th' immortal Gods,
With infant-clamours fill the bleſt abodes,
Arges or Steropes the mother calls
(Two Cyclops grim) from their infernal halls

Αλλ' ὁτε κεραων τις ἀπειθεα μητερι τευχοι,
Μητηρ μεν Κυκλωπας ἐῃ ἐπι παιδι καλιζρει,
Αργην, ἠ Στεροπην· ὁ δε δωματος ἐκ μυχατοιο

With lifted arms they order ev'ry blow,
And chime their ſounding hammers in a row
With labour'd anvils Ætna groans below.
Strongly they ſtrike; huge flakes of flames expire;
With tongs they turn the ſteel, and vex it in the fire. DRYDEN.

But this deſcription, however beautiful, is inferior to that of Callimachus; becauſe the noiſe of the hammers is confined within the cavern, and only ſhakes the bottom of the mountain below. Claudian's account of Pluto ſtriking the rocks of Sicily with his ſceptre makes a kind of counterpart to our author, but much inferior. For inſtead of thoſe dreadful echoes, which alarm Sicily, Italy, and Corſica, and may be conceived to ſhake the very centre of the earth, the ſound of Pluto's ſceptre contracts inſtead of expanding, and at laſt ends in a ſingle point.

Saxa ferit ſceptro, Siculæ tonuere cavernæ;
Turbatur Lipare; ſtupuit fornace relicta
Mulciber, et trepidus dejecit fulmina Cyclops †.

In order to explain this paſſage as an allegory we have only to remember that Diana repreſents the Moon, and her virgins the Stars. She viſits the manſions of the Cyclops without fear, but her attendants loſe their ſenſes, becauſe the light of the moon, penetrates deeper into theſe caverns than the twinkling of the ſtars. And ſhe recieves her arms from thence, becauſe the appearance of the moon often foretells tempeſtuous weather.

† Claudian de Rapt. Proſerp. Lib II. v. 173.

To ſeize the froward child; no Cyclops come,
But, loudly threat'ning, from ſome inner room
Obſequious Hermes ſwift before her ſtands,
With blacken'd face, and with extended hands:
The frighted infant, thus compos'd to reſt,
Forgets its cries, and ſinks upon her breaſt.

Ερχεται Ερμειης σποδιῃ κεχρημενος αἰθῃ.
Αὐτικα την κερην μορμυσσεται. ἡ δε τεκεσης
Δυνει ἐσω κολπες, θεμενη ἐπι φαεσι χειρας.

V. 109. Forgets its cries and ſinks upon her breaſt.] I am afraid our author ſinks below himſelf in this paſſage, by making ſo quick a tranſition from the ſublime to the burleſque. And by his laying the ſcene among the Gods, one would almoſt imagine he had intended to ridicule the very deities he had been celebrating. All that can be ſaid for him is, that he has preſerved the memory of an ancient cuſtom, which according to Spanheim, is not taken notice of by any other author. The ſame commentator gives a long diſcourſe on the preceeding verſes, and quotes a curious paſſage from St. Chryſoſtom, by which we are informed, that the opinion of this venerable father, all good fathers and mothers ought to cauſe their ſervants to perſonate Hobgoblins, in order to terrify froward children into a ſenſe of their duty. Madam Dacier likewiſe mentions, that the nurſes of ancient Greece uſed to frighten crying infants with a terrible female Spectre called Μορμω, of whom ſhe gives no account. Callimachus, in the word μορμισσεται, alludes to this imaginary being, who is alſo mentioned by Theocritus;

——— ἐκ ἀξω τυ, τεκνον, μορμω δακνει ἱππος *.

You muſt not go, dear chuck, my dear delight;
For there are bugbears, and the horſes bite. CREECH.

It is not probable, that modern parents will incline to adopt this cuſtom, though ſanctioned by the poets, nurſes and divines of antiquity

* Theocrit Idyll. XV. v. 40.

V. 113.

But fair Diana, ſcarce three ſummers old,
Could with her mother theſe dread realms behold,
When Vulcan, won by her enchanting mien,
With welcome gifts receiv'd the ſylvan queen:
Stern Bronte's knee the little Goddeſs preſt,
And pluck'd the briſtles from his brawny breaſt,
As if dire Alopecia's pow'r had torn
The hairs that ſhall no more his cheſt adorn.

Κυρα, συ δε πρoτερω περ, ἐτι τριετηρος ἐυσα,
Εὐτ' ἐμολεν Λητω σε μετ' ἀγκαλιδεσσι φερυσα,
Ηφαιϛε καλεσντος ὁπως ὀπτηρια δοιη,
Βρoντεω σε ϛιβαρoισιν ἐφεσσωμενυ γονατεσσι,
Στηθεος ἐκ μεγαλυ λασιης ἐδραξαο χαιτης,
Ωλοψας δε βηφι· το δ' ἀτριχον εἰσετι κὴ νυν
Μεσσατιον ϛερνοιο μενει μερος, ὡς ὁτε κορϛην
Φωτος ἐνιδρυνθεισα κομην ἐπενειματ' ἀλωπηξ.

V. 113. With welcome gifts received the ſylvan Queen] Preſents were uſually made to the young children of Ancient Greece, on their viſit at the houſe of a relation or ſometimes of a ſtranger; and ſuch gifts were called ὀπτηρια. Diana made a preſent of this kind to her brother Apollo:

φοιβη διδωσιν δ' ἡ γενεθλιον δοσιν
φοιβω *.
Phœbe hæc autem dedit natale donum
Phœbo.

Preſents called ὀπτηρια were likewiſe given by the bridegroom to the bride on the nuptial

* Æſchyl. Eumen. v. 7.

Now undiſmay'd, as then, the Goddeſs cry'd,
Ye mighty Cyclops, ſet your taſks aſide,
And for Jove's daughter forge immortal arms,
To fright the ſavage race with wild alarms;
Sharp arrows to purſue the flying foe,
A ſounding quiver, and a dreadful bow,
Such as Cydonians uſe; for know that I
Deſcend, like Phœbus, from the realms on high,

Τῳ μαλα θαρσαλεη σφε ταδε προσελεξαο τημος, 80
Κυκλωπες, ἠ μοι τι Κυδωνιον εἰ δ' ἀγε τοξον,
Ηδ' ἰὸς, κοιλην τε κατακληιδα βελεμνων
Τευξατε· κὼ γαρ ἐγω Λητωιας, ὡσπερ Απολλων.

day; and another ſort named ἀνακαλυπτηρια on the third day after marriage, when the bride was unveiled, and made her firſt appearance in public. Spanheim.

V. 116. As if dire Alopecia's pow'r had torn] The Alopecia was a cutaneous diſorder well known to the ancients, and is mentioned by Hippocrates, who makes it a ſpecies of leproſy, called by the Greeks Elephantiaſis*. According to the more particular deſcription given by Celſus, a ſcaly whiteneſs extends in a circle from the back part of the head, round the ears and over the forehead, but he obſerves that it is oftener cured by nature than by art†. The name alopecia is derived from ἀλωπηξ *vulpes*; either becauſe foxes are liable to baldneſs, or becauſe the urine of theſe creatures makes the hair fall off, and the ground barren. Sauvage gives the following definition of the alopecia. Capillorum lapſus, cum cuticulæ deſquamatione. The beſt cure for this and every other ſpecies of baldneſs is thought to be a decoction of Boxwood.

* Hippocrat. περι παθων. † Celſ. de Medicina, Lib. VI.

V. 129.

And, when ſome tuſky boar reſigns his life,
Beneath my darts amid the ſylvan ſtrife,
Th' unwieldy victim ſhall reward your toil,
And hungry Cyclops gorge the grateful ſpoil.
She ſpoke; the tawny workmen ſwift obey'd,
And in one inſtant arm'd th' immortal maid.
But now the Goddeſs ſought, nor ſought in vain,
Pan the protector of th' Arcadian plain;

Αἰ δέ κ' ἐγω τοξοις μονιον δακος ἠ τι πελωρον
Θηριον ἀγρευσω, το δε κεν Κυκλωπες ἐδοιεν.
Εννεπες· οἱ δ' ἐτελεσσαν. ἀφαρ δ' ὡπλισσαο δαιμον.
Αἰψα δ' ἐπι σκυλακας παλιν ἠιες· ἱκεο δ' αὐλιν

V. 129. The ſpeech of Diana.] This ſpeech is entirely agreeable to the character of the Goddeſs, who never forgets Apollo, but take care to inform the Cyclops that they are obliged to obey her commands, becauſe like him ſhe is the offspring of Jupiter. And the poet has ſhewn great judgment by making them almoſt prevent her wiſhes. For it was not to be ſuppoſed, that a powerful Goddeſs would wait a whole night for new armour like the mortal heroes of the Iliad and Æneid. She receives her arms as quick as thought, and departs immediately, which is likewiſe deſcriptive of the moon, always changing and never ſhining long on the ſame place. It may be obſerved that Callimachus takes every opportunity of praiſing the Cretan archery. In the ſecond hymn the bow of Apollo comes from Lyctus (a city of Crete) and here Diana demands to be armed like the Cydonians, who inhabited the weſtern parts of that Iſland lying towards the promontory of Dictynna.

V. 133. Pan, the protector of th' Arcadian plains] The Commentators not having aſſigned any reaſon for this viſit to the Arcadian deity; and as the ſtory is not mentioned by any other ancient Poet, all attempts to give a rational account of it may now be in vain. At the ſame time, if we ſuppoſe the univerſe to be repreſented by Pan, as his name implies, this fiction of our Poet may mean no more than that the moon darts her

She found the God dividing 'mongſt his hounds
The fleſh of Lynxes from Mænalea's grounds.
Six beauteous dogs, when firſt ſhe came in view,
Swift from the pack the bearded ſhepherd drew.

Αρκαδικην επι Πανος. ὁ δε κρεα λυγκος εταμνε
Μαιναλιης, ινα οἱ τοκαδες κυνες εἰδαρ ἐδοιεν.

rays all over the world. And this opinion ſeems the more probable, when we conſider that Pan was one of the great Gods of Egypt, from whence the Grecians received their accounts of him: that he was painted with horns on his head to repreſent the rays of the Sun, as the ruddineſs of his complexion denotes the luſtre of the heavens. That the Star on his breaſt was a ſymbol of the firmament, and that his feet and legs overgrown with hair, ſignified the lower parts of the creation, covered with plants and trees*.

Nor could the Poet have found a more proper employment for the rural deity than what is here deſcribed; ſince, according to Virgil, who doubtleſs had this paſſage in his eye, he was the guardian of ſhepherds, preſerved their flocks from wild beaſts, and for that reaſon muſt always be provided with a number of ſtrong and ſwift hounds, who become more fierce by devouring the fleſh of ſavage animals; as the bravery of Achilles is ſaid to have encreaſed from his being fed with the marrow of lions.

Pan, ovium cuſtos, tua ſi tibi Mœnala curæ
Adſis, O Tegææ favens*:
And thou, the ſhepherds tutelary God,
Leave for a while, O Pan, thy lov'd abode;
And if Arcadian fleeces be thy care,
From fields and mountains to my ſong repair. DRYDEN.

Mænalus was a mountain, and Tegæa a city of Arcadia both ſacred to this deity. He obeys the Goddeſs Diana with the ſame alacrity that the Cyclops had done before; and hence we may learn of what importance the ancients conceived the Moon to be, and that her influence was thought capable of producing the greateſt revolutions in the affairs of mankind, as will be further ſhewn in the progreſs of the preſent hymn.

* Banier's Mythol. Vol I. p. 540. † Virg. Georg. I. v. 16.

V. 141.

One ſilver ſpangles round his body bears,
Two ſtreak'd with white, and three with ſpotted ears,
All fierce in blood; the weaker prey they ſlew,
And living lions to their kennel drew.

Τὶν δ' ὁ γενείητης δυο μεν κυνας ἡμισυ πηγους,
Τρεις δε παρδατιας, ἑνα δ' αἰολον· ὁι ῥα λεοντας
Αὐτες αυ ἐρυοντες, ὁτε δραξαιντο δερᾳων,

V. 141. And living lions to their kennel drew.] Upon the ſuppoſition that the God Pan repreſents the univerſe, the dogs which he preſents to Diana muſt be, like her nymphs, an emblem of the ſtars; and this is confirmed by what the Poet ſays of their being covered with ſpots and party-coloured. But, though we conſider them as real hounds, the account of their carrying home lions alive does not ſeem any ways exaggerated. Quintus Curtius has informed us, that Sophites, an Indian king, kept a pack of hounds for hunting lions only. The paſſage (towards the end of the ninth book) is too curious to be omitted, but being ſomewhat long, I ſhall only give Mr. Digby's tranſlation, which conveys the exact meaning of the original.

"This country affords very fine dogs for hunting; they are ſaid to refrain their cry, after they have once ſeen their game, which is the Lion particularly. That he (viz Sophites) might therefore ſhew Alexander the ſtrength and nature of theſe dogs, he cauſed a very large lion to be brought forth, and only four of them to be let looſe upon him. The dogs preſently faſtened upon the beaſt; then one of thoſe, whoſe proper buſineſs it was, took hold of the leg of one of them, and pulled it with all his ſtrength, but the dog not yielding thereunto, he began to cut it off; notwithſtanding which, the dog kept his hold, ſo that the keeper cut him in another place, and finding him to adhere ſtill tenaciouſly to the beaſt, he by degrees cut him in pieces, the dog keeping his teeth ſtill fixed in the Lion till he died; ſo great is the eagerneſs nature has implanted in theſe creatures for their game, as it is tranſmitted to us by our predeceſſors."*

Curtius concludes this relation by ſaying that he is doubtful of the fact. However a

* Plin. Hiſtor. Natural. Lib VIII. cap. 40.

ſtory

Seven more he gave of Sparta's hardy race,
Fleet as the winds, and active in the chace
Of fauns, that climb the mountains lofty ſteep,
And hares that never ſhut their eyes in ſleep;

Εἴλκον ἔτι ζωοντας ἐπ᾽ αὐλιον· ἕπτα δ᾽ ἔδωκε
Θασσονας αὐραων κυνοσεριδας, αἱ ῥα διωξαι
Ωκιςαι νεβρες τε καὶ ὑ μυοντα λαγωον,

ſtory of the ſame kind is told by Pliny*, and Oppian mentions dogs that were not afraid to encounter the Lion.

Ὁσσοι μηδε λεοντας ἐὰς τρειεσιν ἀνακτας *.

In the paſſage before us, there is ſome difficulty about the meaning of the word παρηατιες. Vulcanius contends that it ſhould be rendered *auripetas*, long or trailing ears; but Madam Dacier, with much more probability, thinks that it ſignifies ſpotted ears, as in the tranſlation. For very long ears would have given their dreadful adverſary too great an advantage, as a game-cock would ſoon be defeated, if his comb were uncut. The Spartan dogs, mentioned a few lines afterwards, and called κυνοσεριδας, from Cynoſuris a diſtrict of Laconia, ſaid were to be a breed betwixt the dog and the fox. Madam Dacier, maintains that theſe were the worſt ſpecies of ſuch animals; but this muſt probably be a miſtake: for doubtleſs Callimachus had better opportunities of knowing the nature of Lacedæmonian dogs than any modern however learned can pretend to. Xenophon has left us ſome marks to diſtinguiſh the good or bad diſpoſition of a hound from his colour, though ſome commentators imagine that the following words relate as much to the nature as to the ſwiftneſs of the animal. Τα δε χρωματα ὑ χρη ἐιναι των κυνων, ἐτε πυῤῥα, ἐτε μελαινα, ἐτε λευκα παντελως. ἐςι γαρ ὑ γενναιον τουτο, ἀλλ᾽ ἀπλεν και θηριωδες. "Dogs ſhould be neither red, black, nor entirely white; for theſe colours are a ſign, not of a generous but of a ſavage diſpoſition". The worthy ſportſmen of this iſland will not be diſpleaſed to ſee ſo many learned quotations on the preſent ſubject, and to find in what high eſti-

* Oppian Cyneget. Lib. I. v. 416.

Skill'd thro' the porcupine's dark haunts to go,
And trace the footſteps of the bounding roe.
The nymph accepting leads her hounds with ſpeed
To verdant hills above the Arcadian mead,
And on the mountains airy ſummit finds
(Sight wond'rous to behold) five beauteous hinds,
That on Anaurus' flow'ry margin fed
(Where moſſy pebbles fill'd his ample bed)

Και κοιτην ἐλαφοιο, κ᾽ ὑςριχος ἐνθα καλιαι
Σημηναι, κ᾽ ζορκος ἐπ᾽ ἰχνιον ἡγησασθαι.
Ενθεν ἀπερχομενη (μετα κ᾽ κυνες ἐσσεύοντο)
Εὗρες ἐπι ῥομολης ὀρεος τε Παῤῥασιοιο
Σκαιρεσας ἐλαφους, μεγα τι χρεος. αἱ μεν ἐπ᾽ ὀχθης
Αἰεν ἐβεκολεοντο μελαμψηφιδος Αναυρε,

mation their favourite quadrupeds were held by Xenophon, Alexander, and other great men of antiquity.

V. 146. And hares that never ſhut their eyes in ſleep] ὐ μυοντα λαγων, "the hare that never winks". Oppiam has a verſe to the ſame purpoſe.

ὐποτε γαρ δη
Ὑπνον ἐπιβλεφαρισιν ἀποβριξαντες ἑλοντο *.

"Hares may be drowſy, but they never cloſe their eye-lids in ſleep." Xenophon obſerves, that they conſtantly move their eye-lids even when awake. But this does not ſeem to be founded on fact. For the eyes of hares appear open, fixed, and as it were immoveable. Hence the proverb *Lepus dormiens*, or the ſleeping hare, which Eraſmus applies to thoſe who ſeem buſy about one thing, while they are employed in another.

V. 152. That on Anaurus's flow'ry margin fed] Anaurus, according to Friſchi-

* Oppian. Cyneget. Lib. III. v. 154.

linus,

In ſize like bulls, and on their heads divine
High horns of beaming gold reſplendent ſhine.
Soon as the viſion opened on her eyes,
Theſe, theſe, ſhe ſaid, ſhall be Diana's prize,
Then, o'er the rocks, purſu'd the mountain-winds,
Outſtripp'd the dogs, and ſeiz'd the flying hinds;
One unobſerv'd eſcap'd, but four remain
To draw her chariot thro' th' ætherial plain.

Μασσονες ἠ ταυροι· κεραων δ' ἀπελαμπετο χρυσος.
Εξαπινες δ' ἐτἀφες τε κ᾽ ὀν ποτι θυμον ἐειπες,
Τυτο κεν Αρτεμιδος πρωταγριον ἄξιον ἐιη.
Πεντ' ἐσαν αἱ πασαι· πισυρας δ' ἐλες ὠκα θεουσα,
Νοσφι κυνοδρομιης, ἱνα τοι θοον ἁρμα φερωσι.

linus, was a Theſſalian river, that flowed from the famous mount Pelion. It is again mentioned in the hymn to Delos, and likewiſe by Lucan,

Nec tenues ventos ſuſpirat Anaurus *.

Celadon was a branch of the river Alpheus, and Cerynæus a ſummit of mount Mænalus, as we learn from the Greek Anthologia. Spanheim.

V. 155. High horns of beaming gold reſplendent ſhine] Bochart and Swartius are of opinion with Ariſtotle, that hinds never have horns; and that there muſt be an error in the text. But the experience of our own age ſhews this obſervation to be groundleſs; for not many years ago the king of Denmark had a doe in his poſſeſſion furniſhed with very large horns, an account of which was publiſhed by the learned Morhooft. Vulcanius.

* Lucan. Pharſal: Lib. VI. v. 307.

The fifth by Juno's wiles, took ſwift her way
Thro' Celadon's dark flood; the glorious prey
To Cerynæus' diſtant mountains run;
A future prize for great Alcmena's ſon.

Τὴν δε μιαν, Κελαδοντος ὑπερ ποταμοιο φυγουσαν,
Ηρης αἰνεσιησιν, ἀεθλιον Ηρακληι
Υστατον ὀφρα γενοιτο, παγος Κερυνειος ἐδεκτο.

V. 165. The ſtory of the hinds] The Goddeſs being now furniſhed with her hunting equipage, immediately takes leave of the fields of Arcadia, agreeable to her changeful diſpoſition, and repairs to her favourite mountains; where ſhe is as ſucceſsful in the chace, as her fondeſt hopes could ſuggeſt. To the horns of gold mentioned by our author, Virgil has added hoofs of braſs, an emblem of ſwiftneſs, though he gives only a very ſhort account of the fifth hind, which was killed by Hercules after a whole year's purſuit.

Nec vero Alcides tantum telluris obivit;
Fixerit æripedem cervam licet *.
Nor Hercules more lands or labours knew;
Not tho' the brazen-footed hind he ſlew. DRYDEN.

Both the prepoſition ὑπις, and the adjective ὑστατον are tranſlated according to the opinion of Spanheim. The prepoſition ſignifies *per* as well as *ſuper*, and it is the nature of deer to ſwim thro' the neareſt river when cloſely purſued. The adjective is often rendered *poſtea*, and the chace of this hind was not the laſt, but the fourth labour of Hercules, as we learn from the Anthologia.

Χρυσοκερων δ' ἐλαφον μετα ταυτ' ἠγειυσε τιταρτον †
Auricornam cervam poſthac venatus eſt quarto.

The ſame Commentator informs us, that hinds were ſacred to Diana, on account of their ſwiftneſs and longevity; the former being an emblem of time, and the latter of eternity. Her chariot was likewiſe ſaid to be drawn by mules and oxen, ſymbols of

* Virg. Æneid. Lib VI. v. 801. † Anthol. Græc. Lib. IV. cap. 8.

Hail, fair Parthenia, beauteous queen of night,
Who hurl'd fierce Tityus from the realms of light;
I ſee the nymph in golden arms appear,
Mount the ſwift car, and join th' immortal deer:
A golden zone around her waiſt ſhe binds,
And reins of gold confine the bounding hinds.

Αρτεμι παρθενιη, τιτυοκτονε, χρυσεα μεν τοι
Εντεα κ᾽ ζωνη, χρυσεον δ᾽ ἐζευξαο διφρον,
Εν δ᾽ ἐβαλευ χρυσεια, θεα, κεμαδεσσι χαλινα.

virginity and barrenneſs; and ſometimes by a black and white horſe to expreſs the various changes of the moon. The poet has related this fable with all that elegance and conciſeneſs, for which his writings have been ſo juſtly admired; and in order to comprehend his meaning, we have only to conſider Diana in her true character; namely, as repreſenting the moon. Aſtronomy teaches us that a lunar revolution, or from one change to another is divided into eight parts commonly called octants, two of which make a quarter. Callimachus has not told us the colour of the hinds, but according to other authors they were white, whiteneſs being an emblem of virginity. The Goddeſs finds them by a river ſide on the top of a hill, becauſe the moon ſeems to ariſe from rivers and mountains. They are four in number to repreſent the four phaſes or quarters of the moon, the horns of gold ſignify the eight Octants; the hind that eſcapes denotes the ſtars which are not ſubject to the lunar influence; and her catching four out of five denotes the ſuperior proportion of her luſtre to theirs. Juno, as well as Jupiter, ſometimes repreſented the heavens or æther; ſhe aſſiſts the fifth in her flight, becauſe the ſtars, like the moon, appear in the firmament. Thus, from every fable of Callimachus, we are at once entertained with beautiful fiction, and made acquainted with uſeful truth.

The ſtory of Hercules killing the fifth hind ſeems only a different account of Endymion's amour with Diana, which will be more particularly mentioned afterwards. Endymion was much addicted to the ſtudy of aſtronomy; and in like manner, we may ſuppoſe that Hercules, or whoever is meant, ſpent a twelvemonth in obſerving the motions of the Stars. V. 176.

But whether firſt, O ſacred virgin, ſay,
Did your bright chariot whirl its airy way?
To Hæmus' hills, whence Boreas fiercely blows
On wretched mortals froſt and winter ſnows.
But whence the pine, and whence the kindling flame?
The pine from Myſia's lofty mountain came;
Jove's thunder roar'd; red lightning ſtream'd on high
To light the torch that blazes through the ſky.
Say next, how oft the ſilver bow you drew,
And where, bright queen, your vengeful arrows flew.
An elm receiv'd the firſt, an oak the next;
The third a mountain ſavage deep transfix'd;

Πῃ δε σε τοπρωτον κεροεις ὀχος ἠρξατ' ἀειρειν;
Αἰμῳ ἐπι Θρηικι, τοθεν βορεαο καταιξ
Ερχεται ἀχλαινοισι δυσαεα κρυμον ἀγεσα.
Πῃ δ' ἐταμες πευκην; ἀπο δε φλογος ἡψαο ποιης
Μυσῳ ἐν Ὀυλυμπῳ; φαεος δ' ἐννηκας ἀυτμην
Ασβεσε, το ῥα πατρος ἀποστάζεσι κεραυνοι.
Ποσσακι δ' ἀργυρεοιο θεη πειρήσαο τοξε;
Πρωτον ἐπι πτελεην, το δε δευτερον ἡκας ἐπι δρυν,

V. 176. But whence the pine, and whence the kindling flame] The wrong pointing of the original has occaſioned ſome obſcurity in this place, which is now corrected according to the emendation of Vulcanius. He obſerves very juſtly that the ſecond interrogation ends with the word ποιης; as the phraſe Μυσῳ ἐν Ὀυλυμπῳ is an anſwer to the firſt. Myſian Olympus was that famous mountain in leſſer Aſia, ſo much celebrated by Homer for the deſcent of the Gods during the Trojan war. There were ſeveral other mountains of that name; the moſt famous in Theſſaly.

More ſwift the fourth, like rattling thunder ſprings,
And hurls deſtruction from its dreadful wings
On realms accurſt, where juſtice ne'er was ſhewn
To ſons of foreign ſtates, or of their own,
Deep ſunk in crimes!—How miſerable they
'Gainſt whom thy vengeance wings its diſtant way!
Diſeaſe devours the flocks, dire hail and rain
Deſtroy the harveſt, and lay waſte the plain.
The hoary ſire, for guilty deeds undone,
Shaves his grey locks, and mourns his dying ſon.
In agonizing pangs, her babe unborn,
The matron dies, or from her country torn
To ſome inhoſpitable clime muſt fly,
And ſee th' abortive birth untimely die.

Το τριτον αὐτ' ἐπι θηρα. το τετρατον ἐκετ' ἐπι δρυν,
Αλλα μιν εἰς ἀδικων ἐβαλες πολιν, οἵτε περι σφεας
Οἵτε περι ξεινες ἀλιτημονα πολλ' ἐτελεσκον.
Σχετλιοι, οἷς τυνη χαλεπην ἐμμαξεαι ὀργην.
Κτηνεα φιν λοιμος καταβοσκεται, ἐργα δε παχνη.
Κειρονται δε γεροντες ἐφ' υἱασιν. αἱ δε γυναικες,
Η βληται θνησκεσι λεχοιδες, ἠε φυγεσαι
Τικτεσιν· των δ' ἐδεν ἐπι σφυρον ὀρθον ἀνεγη.

V. 197. And ſee th' abortive birth untimely die] The preceeding lines in which the poet may be ſuppoſed to ſpeak by the immediate inſpiration of the Goddeſs, are perhaps more beautiful than any other part of his writings. Here ſhe appears as Diana Lucifera, in which character ſhe was repreſented bearing ſometimes one, and ſometimes

Thrice happy nations, where with look benign
Your aſpect bends; beneath your ſmiles divine

Οὓς δε κεν εὐμειδὴς τε καὶ ἵλαος αὐγάσσηαι,

ſometimes two torches, whence ſhe had the name of Δαδοῦχος, or torch bearer. In reading this admirable paſſage we have a view of Diana ſeated in her chariot, with a flaming pine-tree in her hand; while the poet appears below looking upwards, firſt in ſilent adoration, and then putting queſtions, with the proper anſwers to which he is immediately inſpired. At firſt ſight indeed, we would imagine that our Author was miſtaken in ſuppoſing that the pine, the torch of Diana, or in other words the Moon was firſt kindled by lightning, inſtead of borrowing her luſtre from the beams of the Sun. This cannot be imputed to ignorance; as it is well known that the Egyptians were much given to the ſtudy of aſtronomy, and had brought it to great perfection long before the days of Callimachus. But, on a cloſer examination, we ſhall find this ſeeming miſtake a proof of his genius, and entirely agreeable to the character of Diana. Her jealouſy continues; and even when ſhe is ſo tranſported with the praiſes of her poet, as to inſpire him with anſwers to his queſtions, ſhe inſinuates that ſhe is under no obligation to Apollo, but that ſhe receives her ſplendour from the lightning of Jupiter. Thus while the poet beſtows on his favouring patroneſs all the perfection of a Goddeſs, he never loſes ſight of her character as a woman. In the twenty ſecond Ode of the ſecond Book of Horace the poet dedicates a pine to Diana,

Imminens villæ tua pinus eſto,
To you I conſecrate the pine,
That nodding waves my villa round. FRANCIS.

On which Mr. Francis has the following note

" The Commentators are much perplexed in their learning to know why Horace conſecrates a pine to Diana; whether it was an emblem of perpetual virginity, quod ſemel exciſæ nunquam repullulaſcit; or becauſe Iſis and Cybele, to whom this tree was ſacred, were only other names for Diana. But perhaps the Poet did not intend to perplex his gueſſing commentators, and only deſigned to make a preſent of his favourite tree to the Goddeſs."

Now it is plain that if Mr. Francis himſelf, or any of theſe commentators had read

The fields are with increaſing harveſts crown'd,
The flocks grow faſt, and plenty reigns around,

Κεινοις εὐ μεν ἀρυρα φερει ϛαχυν, εὐ δε γενεθλη
Τετραποδων, εὐ δ' ολϐος ἀεξεται, εὐδ' ἐπι σημα

the third hymn of Callimachus, they would have been able to give a more ſatisfactory explication. For we are here informed that the pine was ſacred to Diana, becauſe the torch which ſhe held in her hand, in the character of Lucifera, was ſuppoſed to be a pine-tree, that abounds with turpentine, ſparkles as it burns, and was therefore moſt proper to repreſent the rays of the moon.

Spanheim obſerves that the epithet κερεις, or *horned*, given to the chariot of the Goddeſs alludes to the horns of the hinds, which is a farther proof that theſe horns were intended by the Poet to repreſent the various appearances of the moon, as mentioned in a former note. And he probably intended to ſubſtitute them in place of the creſcent, with which Diana is ſo often deſcribed by other authors, but never by Callimachus.

Nor will this fine paſſage be found deficient in beauty if we conſider it as an allegory, according to the method which has been hitherto followed. The Goddeſs flies firſt to mount Hæmus, whence the north wind blows, becauſe high winds, that ſeem to come from the mountains, are occaſioned by the influence of the moon. The darts of Diana are emblems of a violent ſtorm, which ſhatters the trees on the hills, kills wild beaſts, deſtroys the harveſt, and brings infectious vapours along with it, that occaſion misfortunes yet more ſevere, namely malignant and peſtilential diſeaſes. The bow of the Goddeſs is ſilver, for the ſame reaſon that her hinds are white; and ſhe darts four arrows to denote her four principal appearances. In ancient times, when the moon was adored as a principal divinity, theſe terrible effects were attributed to her diſpleaſure; as a favourable ſeaſon was thought to proceed from her ſmiles, which are deſcribed in the next paragraph. The anger of this Goddeſs was thought to be the cauſe of ſudden deaths, and hence ſhe was worſhipped in every country under different repreſentations. Nay, ſome moderns have ſuppoſed this planet to poſſeſs almoſt the ſame power aſcribed to her by the ancients; for which the curious reader may conſult the late learned Dr. Mead's ingenious treatiſe De imperio Solis et Lunæ.

The

Nor ſire, nor infant-ſon black death ſhall crave,
Till ripe with age they drop into the grave;
Nor fell ſuſpicion, nor relentleſs care,
Nor peace-deſtroying diſcord enter there,
But friends and brothers, wives and ſiſters join
The feaſt in concord and in love divine.
O! grant your bard, and the diſtinguiſh'd few,
His choſen friends, theſe happy climes to view,
So ſhall Apollo's love, Diana's praiſe,
And fair Latona's nuptial's grace my lays;

Ερχονται, πλην εὐτε πολυχρονιον τι φερωσιν.
Οὐδε διχοσασιη τρωγει γενος, ἡ τε κὴ εὐ περ
Οἰκυς ἐςηωτας ἐσινατο. ται δε θυωρον
Εἰνατερες γαλοῳ τε μιαν περι δίφρα τιθενται.
Ποτνια, των εἰη μεν ἐμοι φιλος ὅς τις ἀληθης,
Εἰην δ' αὐτος, ἀνασσα· μελοι δε μοι αἰεν ἀοιδη,
Τῃ ἐνι μεν Λητους γαμος ἐσσεται, ἐν δε συ πολλη,
Εν δε κὴ Απολλων, ἐν δ' οἱ σεο παντες ἀεθλοι.

The ancient cuſtom of ſhaving the head on the death of a ſon, or other near relation is well known. But it may be obſerved, that the Grecians ſhaved the eye brows, as well as the head, on mournful occaſions. And Madam Dacier informs us that the ſame cuſtom prevails in ſome parts of Turkey to this day. The phraſe ἐπισφυρον ὀξθον ἀνιςη has been copied by Horace *recto talo ſtare* *. It is here tranſlated according to the interpretation of Vulcanius, *minime vitale*, which coincides with the dreadful effects of the arrows of Diana.

V. 211. And fair Latona's nuptials grace my lays] From theſe words Spanheim

* Horat Epiſt. ad Auguſt. v. 176.

imagines

And when my ſoul inſpiring tranſport feels,
Your arms, your labours, and the fervid wheels
Of your ſwift car, that flames along the ſky
To yonder courts of thund'ring Jove on high.
Your coming Acaceſian Hermes waits,
And great Apollo ſtands before the gates,
To lift from off the car the ſylvan prey,
While Hermes joyful bears your arms away.
Nor Phœbus e'er his helping hand denies;
But when Alcides ſcal'd the lofty ſkies,

Ευ δε κυνες, καὶ τοξα, καὶ ἀντυγες, αἱ τε σε ῥεια
Θηητην φορευσιν, ὁτ' ἐς Διος οἰκον ἐλαυνεις.
Ενθα τοι ἀντιοωντες ἐνι προμολῃσι δεχονται,
Οπλα μεν Ερμειης ἀκακησιος, αὐταρ Απολλων,
Θηριον ὁ, τι φερῃσθα, παροιθε δε, πριν περ ἱκεσθαι

imagines that Callimachus had written other poems (now loſt) in praiſe of Apollo, Diana, and Latona's marriage, or rather amour with Jupiter.

V. 216. Your coming Acaceſian Hermes waits] Mercury was the tutelar deity of Acacecus a city of Arcadia, ſo called from Acacus the ſon of Lycaon an Arcadian King. A ſtatue of the God was placed on a neighbouring mountain. Vulcanius

The ſame title is given to Mercury by Homer, viz. Ἀκακητης *, the ſame with Ακακος, and ſignifies a preſerver from evil.—Two reaſons may be aſſigned why Mercury and Apollo are ſaid to wait for Diana at the gates of heaven. The firſt is becauſe ſtatues were erected to theſe deities before the doors of houſes: but the laſt and beſt is from aſtronomy. The Sun and Moon frequently appear in the firmament at the ſame time,

* Hom. Odyſs. XXIV. v. 10.

and

This taſk to him was by the Gods decreed,
So from his ancient labours ſcarcely freed,
Before th' eternal doors the hero ſtands,
Expects the prey, and waits your dread commands.
In laughing crowds the joyous Gods appear,
But chief th' imperious ſtep-dame's voice you hear
Loud o'er the reſt, to ſee Tirynthius pull
Th' unwieldy weight of ſome enormous bull.

Καρτερον Αλκειδην· νυν δ' ἐκ ἐτι τετον ἀεθλον
Φοιβος ἐχει. τοιος γαρ ἀει Τιρυνθιος ἀκμων
Εσηκε προ πυλεων, ποτιδεγμενος εἴ τι φερεσα
Νειαι πιον ἐδεσμα. Θεοι δ' ἐπι παντες ἐκεινῳ
Αλληκτον γελοωσι, μαλιςα δε πενθερη αὐτη,
Ταυρον ὁτ' ἐκ διφροιο μαλα μεγαν, ἠ ὁτε χλευην

and Mercury has the ſame phaſes with the moon, appearing ſometimes horned, ſometimes gibbous, and ſometimes ſhining with a round face. And from this reſemblance the poet could not have found a more proper attendant on Diana.

V. 228. To ſee Tirynthius pull] Hercules had the Name Tirynthius from Tirynthia a city of Peloponneſus, where he was ſaid to have paſſed his infancy. Juno became his mother in law, becauſe, after his deification he married her daughter Hebe, or in other words attained the enjoyment of immortal youth. But Juno, who was alſo his ſtep-mother ſeems ſtill to retain part of her ancient malice, when the ſight of her ſon-in-law in an awkward ſituation gives her ſo much pleaſure. She adopted Hercules after he was ranked among the Gods, and the ceremony of his adoption is thus related. Juno laid herſelf on a bed, as if in labour, and placed Hercules in ſuch a manner, that he fell to the ground as from under her petticoats *. His marriage with Hebe

* Diodor. Sicul. Lib. IV cap. 40.

That with his hinder foot impatient ſpurns
The lab'ring God, as from the car he turns.
The brawny hero, tho' with toil oppreſt,
Approach'd the nymph, and quaintly thus addreſt.

Καπρον ὀπισθιδιοιο φερoι ποδος ἀσπαιροντα.
Κερδαλεῳ μυθῳ σε, θεη, μαλα τῳδε πινυσκει,

ſignifies that ſtrength and youth always go hand in hand. And beſides Hebe or youth being the daughter of Juno or the air, implies that nothing contributes ſo much to the preſervation of health and ſtrenth as open air and plenty of exerciſe. Hercules making ſport to the other deities is doubtleſs an imitation of that paſſage of Homer, where Vulcan appears as Cup-bearer at the celeſtial feaſt.

Ἀνταρ ὁ τοις ἀλλοισι θεοις ἐνδεξια πασιν
Οινοχοει, γλυκυ νεκταρ ἀπο κρητηρος ἀφυσσων.
Ασβιστος δἀ ἑνωρτο γελως μακαρεσσι θεοισιν,
Ως ἰδον Ἡφαιστον δια δωματα ποιπνυοντα *.
Then to the reſt he filled; and in his turn,
Each to his lips apply'd the nectar'd urn,
Vulcan, with awkward grace, his office plies,
And unextinguiſh'd laughter ſhakes the ſkies. POPE.

But it is plain to an impartial obſerver that in this inſtance Callimachus excells Homer; for Vulcan attends the Gods, but they run to the gates of heaven to enjoy the buffoonery of Hercules, whom other authors mention to have poſſeſſed no ſmall ſhare of humour, as well as generoſity. Thus, when Jupiter offered him a place among the twelve ſuperior deities, after his marriage with Hebe, the hero declined the honour, alleging that there was no vacancy and that it would be unreaſonable to degrade any other God to make room for him †. But being endowed with a moſt excellent appetite, whence he had the ſurname of Βοφαγος, or Beef-eater, it is moſt probable that, like Sancho, he choſe to devour his victuals in private where no ſpectator could animadvert on the quantity ſwallowed.

* Hom Il. I. v. 596. † Diodor. ubi ſupra.

And

Strike ſure the ſavage beaſt, and man to thee
Will give the name before beſtow'd on me,
The great Deliv'rer; let the timid hare,
And bearded goat to native hills repair,
And there ſecurely range. What ills proceed
From hares or goats that on the mountains feed?
Wild boars, and trampling bulls oft render vain
The peaſant's toil, and waſte the rip'ning grain;
Aim there your darts, and let the monſters feel
The mortal wound, and the ſharp-pointed ſteel.

Βαλλε κακους ἐπι θηρας, ἱνα θνητοισι βοηθον,
Ὡς ἐμε, κικλησκωσιν. ἐα τρωκας ἠδε λαγωους
Οὐρεα βοσκεσθαι· τι δε κεν τρωκες ἠδε λαγωοι
Ρεξειαν; συες ἐργα, συες φυτα λυμαινονται.
Και βοες ἀνθρωποισι κακον μεγα. βαλλ' ἐπι κῆτες.

And hence it appears, that our author had an intention of ridiculing this hero, from the ſtrange employment allotted to him in heaven. For the ancients were of opinion, that departed ſpirits poſſeſſed the ſame faculties, appetites, paſſions, and indeed the ſame imperfections as before the ſeparation of the ſoul from the body. Thus the giant Orion is armed with a huge mace of braſs, and hunts wild beaſts in the infernal ſhades; the ghoſts of Achilles and Patroclus are inſeparable companions, and Siſyphus ſweats as he rolls the ſtone up the mountain*.

V. 243. The ſpeech of Hercules] Theſe words are admirably adapted to the character of the ſpeaker. He begins with all the bluntneſs of an ancient hero, and without the leaſt mark of reſpect for the Goddeſs, Βαλλε κακους ἐπιθηρας, *Kill deſtructive animals.* The

* Hom. Odyſſ. Lib. XI.

He ſpoke, renew'd his toil, and heav'd away
With ſecret gladneſs the reluctant prey.
Beneath the Phrygian oak his bones were burn'd,
And his immortal part to heav'n return'd,

Ως ἐνεπεν, ταχινος δε μεγαν ϖερι θηρα ϖονειτο.
Οὐ γαρ ὁγε Φρυγιῃ ϖερ ὑπο δρυι γυια θεωθεις

wit or quaintneſs of the ſpeech, as the word κερδαλεω ſignifies, plainly conſiſts in this: he deſires, indeed commands Diana to ſpare ſmall and harmleſs animals, and to employ her arrows on wild-boars, and bulls, that often hinder population, and lay waſte whole provinces. But the true reaſon is, that he may have an opportunity of ſatiating his gluttony, a quality for which many modern Heroes have been equally remarkable. Thus, with all his ſeeming roughneſs, he contrives both to ſatisfy his own appetite, and to flatter Diana's vanity, of which with all her good qualities, ſhe ſeems to have poſſeſſed no inconſiderable ſhare; as appears by the many names ſhe wiſhes to be invoked, by the number of her attendants, and the eagerneſs with which ſhe purſues the white hinds. If the poet intends any ridicule on Hercules, it muſt be contained in this ſpeech. For one would imagine that all the great actions of this hero proceeded from one ſource, namely, an inſatiable deſire of eating. And I may be allowed to remark that he was eminent for a ſiſter-property of almoſt equal importance, namely drinking, in which he is ſaid to have arrived at a degree of perfection unknown either before or ſince; for he never travelled without a Cup of ſuch immenſe magnitude, that it ſerved him at once for a boat and a drinking glaſs *.

V. 246. Beneath the Phrygian oak his bones were burned] Spanheim and Friſchilinus obſerve, that the kingdom of Phrygia is not meant here, but one of the ſummits of mount Oeta, called Phrygia, where an oak tree grew; by the ſide of which Hercules raiſed a funeral pile, and threw himſelf into it, yet alive. For the particulars of this ſtory ſee Ovid. Metamorph. Lib. IX.

* Macrob. Lib V.

V. 249.

Yet ſtill tormented with fierce hunger's rage,
As when Theiodamas he durſt engage.
Amniſian virgins from the car unbind
The ſacred deer, and dreſs each panting hind;
Ambroſial herbage by their hands is giv'n
From meadows ſacred to the queen of heav'n,
Where Jove's immortal courſer's feed. They bring
Refreſhing water from a heav'nly ſpring
In golden ciſterns of ætherial mold,
The draught more grateful from a vaſe of gold.

Παυσατ' ἀδηφαγιης ἐτι οἱ παρα νηδυς ἐκεινη
Τῃ ποτ' ἀροτριαοντι συνηντετο Θειοδαμαντι.
Σοι δ' Αμνισιαδες μεν ὑπο ζευγληφι λυθεισας
Ψηχεσιν κεμαδας, παρα δε σφισι πελυ νεμεσθαι
Ηρης ἐκ λειμωνος ἀμησαμεναι φορεεσιν
Ωκυθοον τριπετηλον· ὁ κ᾽ Διος ἱπποι ἐδεσι.
Εν κ᾽ χρυσειας ὑπολῃνιδας ἐπλεσαντο
Υδατος, ὀφρ' ἐλαφοισι ποτον θυμαρμενον εἰη.

V. 249. As when Theiodamas he durſt engage] Theiodamas or Theodamantus according to Banier, was a king of Myſia, whom Hercules in the courſe of his travels met one day plowing a field with oxen. The hero being, according to cuſtom, ready to faint with hunger, demanded ſome victuals, which the king refuſing, Hercules immediately killed him, and ſnatching up one of the Oxen, devoured it without ceremony, ſkin, bones and all. And from this it was uſual among the ancients, to ſwear by Hercules the Beef-eater: Μα τον βυθιναν Ἡρακλεα*. However, to make ſome amends, he took the king's ſon Hylas along with him, who afterwards became his friend.

* Anthолog. cap. VIII. Epigr. 40.

But you, fair nymph, call'd by the pow'rs above,
Aſcend the manſions of imperial Jove;
The Gods roſe graceful, when the virgin queen,
With beauteous aſpect, and with look ſerene
By Phœbus' ſide aſſum'd her ſilver throne,
Next him in power, and next in glory ſhone.
But when, with ſportive limbs, the nymphs are ſeen
To dance in mazy circles round their queen,
Near the cool fountains whence Inopus roſe,
Broad as the Nile, and like the Nile o'erflows;

Αὐτὴ δ' ἐς πατρος δομον ἐρχεαι· οἱ δε σ' ἐφ' ἑδρην
Παντες ὁμως καλεεσι. συ δ' Απολλωνι παριζεις.
Ηνικα δ' αἱ νυμφαι σε χορῳ ἐνι κυκλωσονται
Αγχοθι πεγαων Αιγυπτιε Ινωποιο,

V. 263. Next him in pow'r and next in glory ſhown] Claudian has imitated the paſſage where Callimachus deſcribes the nymphs unbinding the hinds from the chariot.

Cervi currum ſubiêre jugales
Quos decus eſſe Deæ primi ſub limine cæli
Roſcida fæcundis concepit Luna cavernis†.

And theſe hinds (who muſt likewiſe be ſuppoſed Goddeſſes) ſeem to have imbibed part of their miſtreſs's taſte for magnificence, by refuſing to drink, unleſs they are ſerved from veſſels of gold. The Gods inviting Diana to the ſkies, and ſhe taking her ſeat by the ſide of Apollo plainly intimate that the moon is next to the ſun the brighteſt Luminary in the heavens.

V. 266. Near the cool fountains whence Inopus roſe] A river of Delos that overflows and decreaſes annually like the Nile, and hence was named the Egyptian river.

* Claud. ſec Conſ. Stilich. v. 268.

Or when to Pitane or Limnæ's meads,
Or Alæ's flow'ry field, the Goddeſs leads
The choir, from Taurus black with human blood,
And turns diſguſtful from the Scythian brood.
That day my heifers to the ſtall retire,
Nor turn the green ſward for another's hire;

Η Πιτανης, (κὴ γαρ Πιτανη σεθεν) ἠ ἐνι Λιμναις,
Η ἵνα, δαιμον, Αλας Αραφηνιδας οἰκησεσα
Ηλθες ἀπο Σκυθιης, ἀπο δ' εἰπαο τεθμια Ταυρων,
Μη νειον τημετος ἐμαι βοες· εἵνεκα μισθε
Τετραγυον τεμνοιεν ὑπ' ἀλλοτριῳ ἀροτηρι.
Η γαρ κεν γυιας τε κὴ αὐχενα κεκμηκυιαι

The Delians imagined that there was a ſubterraneous communication betwixt the fountains of Inopus and the Nile. It will be ſeen in the next hymn that this was likewiſe the opinion of Callimachus. Dacier.

V. 268--271. Two Grecian cities were called Pitane, one in Laconia near the Eurotas, and the other in Æolia, near the mouth of the river Alpheus. The former is ſuppoſed to be meant here. Limnæ was a diſtrict ſituated on the borders of Laconia, and poſſeſſed in common, by the Dorians, Spartans and Meſſenians. Here ſtood a temple ſacred to Diana Limnas. Alæ was part of Attica. Spanheim and Friſchlinus.

Taurus was a diſtrict of that part of Scythia, now called leſſer Tartary ſituated on the North of the ancient Cherſoneſus Taurica, now Crimea. In this country human ſacrifices were offered to Diana Taurica *; and the Poet expreſſes his deteſtation of this horrid practice, by telling us that Diana turns with diſguſt from theſe inhoſpitable climes.

* Heredot. Lib. IV.

Tho'

Tho' nine years old, and in Tymphæa born,
Their limbs tho' ſturdy, and tho' ſtrong of horn
To drag the plough, and cleave the mellow ſoil;
Yet would their necks, o'erlabour'd bend with toil,
When Sol himſelf leans downward from the ſky,
Beholds the virgins with enraptur'd eye,
Detains his chariot, whence new glories pour,
Prolongs the day, and ſtops the flying hour.
What city, mountain, or what ſacred iſle,
What harbour boaſts your moſt auſpicious ſmile?
And of th' attendant nymphs, that ſportful rove
Along the hills, who moſt enjoys your love,
O Goddeſs tell: If you inſpire their praiſe,
Admiring nations will attend my lays.
Your favour Perga, green Doliche boaſts,
Taygettus' mountains, and Euripus' coaſts;

Κοπρον ἐπι προγενοιντο, καὶ εἰ Τυμφαιδες εἰεν,
Εἰναετιζομεναι, κεραελκεες, αἱ μεγ' ἀριζαι
Τεμνειν ὠλκα βαθειαν. ἐπει θεος ἐποτ' ἐκεινον
Ηλθε παρ' Ηελιος καλον χορον· ἀλλα θεηται
Διφρον ἐπιζησας, τα δε φαεα μηκυνονται.
Τις δε νυ τοι νησων, ποιον δ' ὄρος εὐαδε πλειζον;
Τις δε λιμην; ποιη δε πολις; τινα δ' ἐξοχα νυμφεων
Φιλαο, καὶ ποιας ἡρωιδας ἐσχες ἑταιρας;
Εἰπε θεα, συ μεν ἀμμιν, ἐγω δ' ἑτεροισιν ἀεισω.
Νησων μεν Δολιχη, πολιων δε τοι εὐαδε Περγη,

And Britomartis, from Gertynas' grove,
Of all the nymphs enjoys diſtinguiſh'd love:
Fair Britomartis (ſkill'd to wing the dart,
And pierce with certain wound the diſtant hart)
Imperial Minos chac'd with wild deſire,
O'er Cretan hills, and made the nymph retire
To ſome far diſtant oak's extended ſhade,
Or ſheltring grove, or marſh's wat'ry bed.
Nine months the king purſued, with furious haſte,
O'er rocks abrupt, and precipices vaſt,
Nor once gave back, but when the blooming maid
Was juſt within his pow'r, and none gave aid,
His graſp eluding, from the impending ſteep
Headlong ſhe plung'd amid the ſwelling deep.
But friendly fiſhers on the main diſplay'd
Their nets wide-ſtretching to receive the maid,

Τηϋγετον δ' ὀρεων, λιμενες γε μεν Εὐριποιο.
Εξοχα δ' αλλαων Γορτυνιδα φιλαὸ νυμφην,
Ελλοφονον, Βριτομαρτιν, ἐϋσκοπον· ἣς ποτε Μινως
Πτοιηθεις ὑπ' ἐρωτι κατεδραμεν ὑρεα Κρητης.
Η δ' ὁτε μεν λασιησιν ὑπο δρυσι κρυπτετο νυμφη,
Αλλοτε δ' ειαμενησιν. ὁ δ' ἐννεα μηνας ἐφοιτα
Παιπαλα τε κρημνες τε· κὴ οὐκ ἀνεπαυσε διωκτυν,
Μεσφ' ὁτε μαρπτομενη κὴ δη σχεδον ἡλατο ποντον
Πρηνος ἐξ ὑπατοιο· κὴ ἐνθορεν εἰς ἁλιηων

And thus preſerv'd her from a wat'ry death,
Worn out with toil, and panting ſtill for breath.
And in ſucceeding times Cydonians hence
Dictynna * call'd the nymph; the mountain, whence
She leapt into the ſea, bear Dictè's name,
Where annual rites record the virgin's fame.
On that bleſt day, fair nymph, is wove for thee
A Garland from the pine or maſtich tree;
The myrtle-branch untouch'd, that durſt aſſail
The flying maid and rent her ſnowy vèil,
And hence the man muſt bear the virgins frown,
Who ſhall her altars with freſh myrtles crown.
The name Dictynna too the Cretans gave
(From her who fearleſs plung'd beneath the wave)

Δικτυα, τα σφ' ἐσαωσεν. ὁθεν μετεπειτα Κυδωνες
Νυμφαν μεν, Δικτυναν, ὀρος δ' ὁθεν ἡλατο νυμφη,
Δικταιον καλεεσιν. ανεϝησαντο δε βωμους,
Ἱερα τε ῥεζουσι. το δε ϝεφος ἡματι κεινῳ,
Η πιτυς, ἡ σχινος· μυρτοιο δε χειρες ἀθικτοι.
Δη τοτε γαρ πεπλοισιν ἐνεσχετο μυρσινος ὀζος
Της κουρης, ὁτ' ἐφευγεν· ὁθεν μεγα χωσατο μυρτῳ.

* The Greek word δικτυον ſignifies a net; in the plural δικτυα; hence the name of the nymph, in memory of the means by which ſhe was ſaved from drowning, and of the admirable chaſtity, which expoſed her to that danger. Virgil in his Ciris mentions this ſtory, and ſays that the Moon, or Diana, was called Dictynna from the name of the nymph. Dictynnam dixere tuo de nomine lunam.

To

To you fair Upis, * from whoſe ſacred brows
Reſplendent glory with mild luſtre flows;
But in your breaſt the nymph Cyrene ſhares
An equal place, and equal favour bears,
To whom in days of old your hands convey'd
Two beauteous hounds, with which the warlike maid
Acquired renown before th' Jolcian tomb.
All-bright with locks of gold ſee Procris come,
Majeſtic matron, Cephalus's ſpouſe,
Whom, tho' no virgin, you great Goddeſs chooſe
Companion of the chace, but o'er the reſt
Mild Anticlea your regard poſſeſt:
Fair as the light, and dearer than your eyes,
She claims protection by ſuperior ties.

Οὐπι ἀνασσ' εὐωπι, φαεσφορε κ᾽ δε σε κεινης
Κρηταεες καλεϝσιν ἐπωνυμιην ἀπο νυμφης.
Και μην Κυρηνην ἑταιρισσαο, τη ποτ' ἐδωκας
Λὐτη θηρητηρε δυω κυνε, τοις ἐνι κυρη
Ὑψηις παρα τυμϐον Ιωλκιον ἐμμορ' ἀεθλε.
Και Κεφαλε ξανθην ἀλοχον Δηϊονιδαο
Ποτνια σην ὁμοθηρον ἐθηκαο· κ᾽ δε σε φασι
Καλην Αντικλειαν ἰσον φαεεσσι φιλησαι.

* Upis is an appellation of Diana either, απο τϐ οπιζισθαι τας τικτϐσας, from her attending women in child-bed, or from ωπις, (ab. οπτομαι) denoting the diſpenſer of light.

Theſe firſt bore quivers, theſe you taught to wing
The ſounding arrow from the trembling ſtring,
With their right ſhoulders, and white boſoms bare,
They lead the chace, and join the ſylvan war.
Your praiſes too ſwift Atalanta charm,
Jaſius' daughter, whoſe reſiſtleſs arm
O'erthrew the boar; you ſhew'd the nymph with art
T' incite the hounds, and aim the unerring dart.
But Calydonian hunters now no more
Diſpute the prize, ſince the fair virgin bore
The glorious trophy to th' Arcadian plain,
Where his white teeth record the monſter ſlain.
Nor now ſhall Rhœcus, nor Hylæus young,
With luſt inflam'd, or with fell envy ſtung,

Αἱ πρωται θοα τοξα κ᾽ ἀμφ᾽ ὠμοισι φαρετρας
Ιοδοκες ἐφορησαν· ἀσυλωτοι δε φιν ὠμοι
Δεξιτεροι, κ᾽ γυμνος ἀει παρεφαινετο μαζος.
Ηνησας δ᾽ ἐτι παγχυ ποδωρέρωην Αταλαντην
Κερην Ιασιοιο συοκτονον Αρκασιδαο,
Και ἑ κυνηλασιην τε και εὐ-οχιην ἐδιδαξας.
Οὐ μιν ἐπικλητοι Καλυδωνιε ἀγρευτηρες
Μεμφονται καπροιο. τα γαρ σημηια νικης
Αρκαδιην εἰσηλθεν, ἐχει δ᾽ ἐτι θηρος ὀδοντας.
Οὐδε μεν Υλαιον τε κ᾽ ἀφρονα Ροικον ἐολπα,
Οὐδε περ ἐχθαιροντας, ἐν ἀϊδι μωμησεσθαι

Lay

Lay hands unhallow'd on the beauteous maid,
Or once approach her in th' Elyſian ſhade;
Since their torn entrails on Mænalia tell
How by her arm th' inceſtuous monſters fell*.
Hail! Bright Chitone, hail! Auſpicious queen,
With robes of gold, and with Majeſtic mien!
In many temples, many climes adore
Your name, fair guardian of Miletus' ſhore.
The name Imbraſia, Cheſias too is giv'n
To you high thron'd among the pow'rs of heav'n,
Since happy Nelus and th' Athenian hoſt
By your protection reach'd the fertile coaſt.

Τοξοτιν· ὑ γαρ σφιν λαγονες συνεπιψευσονται,
Ταων Μαιναλιη ναεν φονῳ ἀκρωρεια.
Ποτνια, ωϐλυμελαθρε, ωολυπτολι, χαιρε Χιτωνη,
Μιλητῳ ἐπιδημε. σε γαρ ωοιησατο Νηλευς
Ηγεμονην, ὁτε νησιν ἀνηγετο Κεκροπιηθεν,
Χησιας, Ιμϐρασιη, ωρωτοθρονε· σοι δ' Αγαμεμνων

* The ſcoliaſt ſays, Hylacus and Rhæcus were Centaurs in Arcadia, ſlain by Atalanta for attempting to violate her chaſtity. They were transfixed by her arrows; and as the ancients believed that the wounds of which any perſon died, were ſtill viſible in his ſhade, theſe wounds, the poet ſays, which atteſted their diſgrace, would repreſs their inſolence. In the 6th Eneids, 495, the ſhade of Deiphobus appears covered with wounds.

Atque hic Priamidem laniatum corpore toto,
Deiphobum videt, et lacerum crudeliter ora;
Ora manuſque ambas.

Great

Great Agamemnon's hand a rudder bore,
To grace your temple on Bœotia's ſhore,
And gain your love, while adverſe winds detain
The impatient Grecians from the roaring main;
Wild with delay, on rugged rocks they mourn
Rhamnuſian * Helen from her country torn.

When ſudden frenzy fiez'd the madd'ning brains
Of Prætus' † daughters on the' Achaian plains;
While o'er th' inhoſpitable hills they roam,
You ſought the maids, and ſafe conducted home:
Of this two ſacred fanes preſerve the fame,
One to Coreſia from the virgin's name;

Πηδαλιον νηος σφετερης ἐγκατθετο νηῳ,
Μειλιον ἁπλοιης, ὁτε οἱ κατεδησας ἀητας,
Τευκρων ἡνικα νηες Αχαιιδες ἀσεα κηδειν
Επλεον, ἀμφ' Ελενῃ Ραμνεσιδι θυμωθεισαι.
Η μεν τοι Προιτος γε δυω ἐκαθισσατο νηους·
Αλλον μεν Κορης, ὁτι οἱ συνελεξαο κερας

* Helen was called Rhamnuſian from Rhamnus, a town of Attica; where, according to the ſcholiaſt, Jupiter lay with Nemeſis, the protecting Divinity of the place. Nemeſis in order to ſhun the embraces of Jupiter metamorphoſed herſelf into a ſwan, and the effects of his compreſſing her in that ſhape, was the famous egg, which produced Helen and her brothers Caſtor and Pollux.

† The ſtory of Prætus daughters who fancied themſelves heifers is well known. See Ovid. Metamorph. l. 15. v. 327 who aſcribes their cure to Melampus, who employed for this purpoſe black hellebore, ſince called from his name Melampodion.

To

To Hemereſia one in Louſſa's ſhades,
Mild Hemereſia cur'd the furious maids.
Fierce Amazonian dames to battle bred,
Along th' Epheſian plains by Hippo led,
With pious hands a golden ſtatue bore
Of you, bright Upis, to the ſacred ſhore
Plac'd where a beech-tree's ample ſhade invites
The warlike band to join the holy rites.
Around the tree they claſh their maiden ſhields,
With ſounding ſtrokes that echo thro' the fields;
Swift, o'er the ſhores, in wider circles ſpring,
Join hand in hand to form a mazy ring,
And beat, with meaſur'd ſteps, the trembling ground
Reſponſive to the ſhrill pipe's piercing ſound;

Οὐρεα πλαζομενας ἀξεινια· τον δ' ἐνι Λεσσοις
Ημερη. δυνεκα θυμον ἀπ' ἀγριον εἰλεο παιδων.
Σοι κῦ Αμαζονιδες πολεμε ἐπιθυμητειραι
Εν κοτε παῤῥαλιη Εφεσε βρετας ἱδρυσαντο,
Φηγῳ ὑπο πρεμνῳ. τελεσεν δε τοι ἱερον Ιππω.
Αὐται δ'. Οὐπι ἀνασσα, περι πρυλιν ὠρχησαντο,
Πρωτα μεν ἐν σακεεσσιν ἐνοπλιον, αὐθι δε κυκλῳ
Στησαμεναι χορον ἐυρυν. ὑπηεισαν δε λιγειαι
Λεπταλεον συριγγες, ἱνα πλησσωσιν ὁμαρτη.
Οὐ γαρ πω νεβρεια δι' ὀσεα τετρηνοντο,

The

The bones of deer yet uninſpir'd and mute,
From which Minerva form'd a ſofter flute.
Diſcordant notes to lofty Sardis fly,
And Berecynthus' diſtant hills reply;
Hoarſe-rattling quivers o'er their ſhoulders rung
While from the ground, with bounding feet they ſprung.
And after ages ſaw, with glad ſurprize,
A wond'rous,* fabric round the ſtatue riſe,
More rich, more beautiful, than Phœbus boaſts,
With all his glory on the Delphic coaſts:
Nor yet Aurora's morning beams have ſhone
On ſuch a temple, or ſo fair a throne.

Εργον Αθηναιης ελαφῳ κακον. εδραμε δ' ηχω
Σαρδιας, ες τε νομον Βερεκυνθιον. αι δε ποδεσσιν
Ουλα κατεκροταλιζον, επεψοφεον δε φαρετραι.
Κεινο δε τοι μετεπειτα περι βρετας ευρυ θεμεθλον
Δωμηθη. τε δ' ετι θεωτερον οψεται ηως,
Ουδ' αφνειοτερον· ρεα κεν Πυθωνα παρελθοι.

* The temple of Epheſian Diana, which roſe with encreaſing ſplendour from ſeven repeated misfortunes, and was finally burnt by the Goths in their third naval invaſion. It was ſupported by an hundred and twenty-ſeven marble columns of the Ionic order, each ſixty feet high; and the length of the temple was four hundred and twenty-five feet, about two thirds the meaſure of the length of St. Peters at Rome. See Gibbon's Hiſtory of the Decline and Fall, &c. Vol. 1. p. 325. This temple was early enriched by the dedication of devout monarchs, and adorned by the arts of Greece, which rendered it truly worthy of Callimachus's panegyric.

But

But ſoon fierce Lygdamis * deſcending down,
With impious threats to burn th' Epheſian town,
In numbers like the ſand an hoſt prepares
Of ſtrong Cimmerians, fed with milk of mares:
The bands unbleſt their ſudden march began
From frozen plains, where lowing Io ran.
Ah! wretched Monarch, fated now no more
To lead your legions to the northern ſhore;
Who drove their chariots o'er Cayëſter's mead
Shall ne'er in Scythian climes their courſers feed:
For bright Diana guards the ſacred towers,
And on th' approaching foe deſtruction pours.

Τῳ ῥα κ᾽ ἠλαινων ἀλαπαζεμεν ἠπειλησε
Λυγδαμις ὑβρισης· ἐπι δε ϛρατον ἱππημολγων
Ηγαγε Κιμμεριων, ψαμαθῳ ἰσον, οἱ ῥα ϖαρ᾽ αὐτον
Κεκλιμενοι ναιεσι βοος ϖορον Ιναχιωνης.
Α δειλος βασιλεων, ὁσον ἠλιτεν. ε᾽ γαρ ἐμελλεν
Οὐτ᾽ αὐτος Σκυθιηνδε ϖαλιμπετες, ε᾽ τε τις ἀλλος
Οσσων ἐν λειμωνι Καϋϛριῳ ἐϛαν ἀμαξαι,
Νοϛησειν· Εφεσε γαρ ἀει τεα τοξα ϖροκειται.

* The Cimmerian invaſion is mentioned by Heredotus as a predatory incurſion. Strabo, l. i. p. 12, and l. iii. p. 222, ſays, that it happened in the time of Homer or a little before the age of that Poet. The Cimmerians, who inhabited the Taurica Cherſoneſus, were as unfortunate in their attempt to plunder the temple of Epheſus, as the Gauls, many centuries afterwards, were in attempting to plunder Delphi. Pauſanias Phocic. And the memorable defeats of both thoſe warlike northern nations tended to confirm the popular ſuperſtition of Greece.

Hail! great Munychia; for th' Athenian bay
And Pheræ's fertile ſhores confeſs your ſway;
Hail! bright Pheræa; and let none preſume
T' offend Diana, leſt th' avenging doom
Fall heavy on their heads, which Oeneus * mourn'd,
When unſucceſsful, from the field he turn'd
For vows unpaid. Like her let none pretend
To dart the javelin or the bow to bend;
For when Atrides † durſt her grove profane,
No vulgar death remov'd the fatal ſtain.
Let none, with eyes of love, the nymph behold;
Leſt, like fond Otus and Orion ‡ bold,

Ποτνια Μουνυχιη, λιμενοσκοπε χαιρε, Φεραιη.
Μη τις ἀτιμησῃ την Αρτεμιν· ἐδε γαρ Οἰνει
Βωμον ἀτιμασαντι καλοι ϖτολιν ἠλθον ἀγωνες.
Μηδ' ἐλαφηϐολιην, μηδ' ἐυϛοχιην ἐριδαινειν.
Οὐδε γαρ Ατρειδης ὀλιγῳ ἐπεκομπασε μισθῳ.
Μηδε τινα μνασθαι την ϖαρθενον· ἐδε γαρ Ωτος,

* Oeneus' offence, we are told by Lucian in Sympos, conſiſted in ſacrificing to the other Gods, and neglecting Diana. The Goddeſs puniſhed him by ſending the Calydonian boar to ravage his territories. Saphocles & Euripides.

† Agamemnon's offence conſiſted in hunting a goat in Diana's grove. The price, or mulct, was his daughter Iphigenia.

‡ Et integræ
Tentator Orion Dianæ
Virginea domitus ſagitta. HORACE.

They

They ſink beneath her darts ; let none decline
The ſolemn dance, or ſlight the pow'r divine :
Ev'n favour'd Hippo feels her vengeful ire,
If, from th' unfiniſh'd rites, ſhe dares retire.
Hail ! Virgin queen, accept my humble praiſe ;
And ſmile propitious on your poet's lays.

Οὐδε μεν Ωαριων ἀγαθον γαμον ἐμνησευσαν.
Μηδε χορον φευγειν ἐνιαυσιον· ἐδε γαρ Ιππω
Ακλαυτει περι βωμον ἀπειπατο κυκλωσασθαι.
Χαιρε μεγα κρειουσα, κὴ ἐυαντησον ἀοιδῃ.

END OF THE HYMN TO DIANA.

THE FOURT HYMN

OF

CALLIMACHUS.

TO DELOS.

O WHEN, my ſoul, wilt thou reſound the praiſe
Of Delos, nurſe to Phœbus' infant-days,
Or of the Cyclades †. Moſt ſacred theſe
Of iſles, that riſe amid ſurrounding ſeas;

ΤΗΝ ἱερην, ὦ θυμε, τινα χρονον ἠ ποτ' ἀεισεις
Δηλον, Απολλωνος κυροτροφον; ἠ μεν ἅπασαι
Κυκλαδες, αἱ νησων ἱερωταται εἰν ἁλι κειναι,

* Hymn to Delos.] This is one of the innumerable hymns compoſed to celebrate the birth of Apollo and Diana, and to ennoble, by the charms of poetry, the Delian feſtival which returned in the ſpring, at the beginning of every fifth year.

† The Cyclades ſo called from forming a circle around Delos, are a cluſter of ſeventeen ſmall iſlands, riſing above the Ægean ſea nearly oppoſite to the territories of Argos and Attica. During the liberty of Greece theſe iſlands were rich and proſperous; and their vallies, fertilized by labour, formed a ſtriking contraſt with the ſavage rudeneſs of their rocky

And fame and hymns divine to them belong:
But Delos chief demands the Muſe's ſong.
For there the God, who leads the vocal train,
Was ſwath'd around; and on the Delian plain
His infant-limbs were waſh'd: the ſacred lay
Triumphant roſe to hail the God of day.
As who forgets, Pimplea the divine,
Is ſoon forſaken by the tuneful Nine;
Thus on the bard, neglecting Cynthus' * ſhores,
Avenging Phœbus all his fury pours:
To Delos then let votive lays belong,
And Cynthian Phœbus will approve my ſong.

Εὐυμνοι· Δηλος δ' ἐθελει τα πρωτα φερεσθαι.
Εκ Μυσεων, ὁτι Φοιβον ἀοιδαων μεδεοντα
Λυσε τε ϗ σπειρωσε, ϗ ὡς θεον ᾐνεσε πρωτῃ.
Ως Μυσαι τον ἀοιδον, ὁ μη Πιμπλειαν ἀεισει,
Εχθυσιν, τως Φοιβος ὁτις Δηλοιο λαθηται.
Δηλῳ νυν οἰμῆς ἀποδασσομαι, ὡς ἀν Απολλων

rocky mountains. Paros was celebrated for its marbles; Andros and Naxos for their vines equaling nectar; Siphnos for its mines of gold and ſilver; Melos for its alum, ſulphur, and other minerals; Amorgos for its manufactures of cloth, and its ſkill in dying ſcarlet with a ſpecies of lichen abounding in that iſland. Ceos was the birth place of Simonides, the poet; Syros, of the hiſtorian Pherecydes; Ios contained the tomb of Homer; each iſland had its peculiar excellence, but Delos far ecclipſed the reſt, for the reaſons aſſigned in the text.

* Cynthus a mountain overhanging the Delian temple.

Tho'

Tho' beat by billows, and tho' vex'd with ſtorms,
The ſacred iſle its deep foundations forms*
Unſhook by winds, uninjur'd by the deep.
High o'er the waves appears the Cynthian ſteep;
And from the flood the ſea-mew bends his courſe
O'er cliffs impervious to the ſwifteſt horſe †:
Around the rocks th' Icarian ſurges roar,
Collect new foam, and whiten all the ſhore
Beneath the lonely caves, and breezy plain
Where fiſhers dwelt of old above the main.
No wonder Delos, firſt in rank, is plac'd
Amid the ſiſter iſles on ocean's breaſt;

Κυνθιος αἰνησῃ με φιλης ἀλεγοντα τιθηνης.
Κεινη δ' ἠνεμοεσσα κὴ ἀτροπος, οἱα θ' ἁλιπληξ,
Αἰθυιης κὴ μαλλον ἐπιδρομος ἠεπερ ἱπποις,
Ποντῳ ἐνεσηρικται. ὁ δ' ἀμφι ἑ πετλυς ἑλισσων,
Ικαριε πολλην ἀπομασσεται ὑδατος ἀχνην,
Τῳ σφε κὴ ἰχθυβολης ἁλιπλοοι ἐννασαντο.
Αλλα οἱ ὐ νεμεσητον ἐνι πρωτῃσι λεγεσθαι,
Οπποτ' ἐς Ωκεανον τε κὴ ἐς Τιτηνιδα Τηθυν
Νησοι ἀολλιζονται· ἀει δ' ἐξαρχος ὁδευει.

* Delos is ſaid to have been formerly a floating iſland; its foundations were fixed as a reward for its affording a refuge to Latona. Pindar, apud Strab. l. 10, p. 485.

† Horſes, as warlike animals, were not admitted into Delos; even dogs were excluded, leſt they ſhould devour hares and rabbits. The ſacred Iſland was to reflect the image of uninterrupted concord and unalterable peace. Strabo, Ibid.

For

For when the ſea-Gods o'er the liquid plains,
Seek theſe dark cells where hoary Tethys reigns,
Majeſtic Delos leads* beneath the deeps
The wat'ry train; cloſe foll'wing Cyrnus keeps
Her ſteady courſe; Eubæa floats along,
And fair Sardinia † glides amid the throng.
Laſt, o'er the main, ſee flow'ry Cyprus move,
That from the waves receiv'd the queen of love;
And in return the Nymph, with fav'ring ſmile,
Bleſt the bright ſhores, and guards the ſacred iſle.

Η δ' ὀπιθεν Φοινισσα μετ' ἰχνια Κυρνος ὀπηδει.
Οὐκ ὀνοτη· ϰὴ Μακρις Αβαντιας Ελλοπιηων,
Σαρδω θ' ἱμεροεσσα, ϰὴ ἣν ἐπενηξατο Κυπρις
Ἐξ ὑδατος ταπρωτα· σαοι δε μιν ἀντ' ἐπιβαθρων.
Κειναι μεν πυργοισι περισκεπεεσιν ἐρυμναι,

* Scholiaſts and commentators do not explain, how this is conſiſtent with the immobility of Delos, juſt mentioned. The motion here aſcribed to Delos is common to it with other iſlands, and merely poetical. The iſlands being perſonified, it was natural to tranſfer to them the attributes ſuiting their reſpective ranks; and Delos, as the nobleſt, is deſcribed as the Choryphaeus, or leader of the dance]

† Sardinia was the Botany Bay of the Romans; and neither that iſland nor Cyrnus, or Corſica, above mentioned ſeem from their preſent ſtate entitled to the rank, which Callimachus aſſigns them. But in ancient times, both Corſica and Sardinia were adorned by Phœnician and Grecian Colonies; and are celebrated for the fertility of their ſoil, the excellence of their fruits, the tallneſs and beauty of their trees, and other circumſtances of panegyric, by Herodotus, Theophraſtus, Polybius, and Diodorus Siculus.

Tho' tow'rs in theſe and lofty bulwarks ſtand,
Apollo ſtill defends the Delian land,
A ſtronger fortreſs, and a ſurer truſt:
Strymonian * Boreas levels with the durſt
The work of human hands; but Delos' God
Stands unremov'd, and guards his lov'd abode.
Hail! favour'd iſle, where walls nor tow'rs ariſe,
A ſtronger pow'r defends you from the ſkies.
O ſacred Cynthus, much in ſong renown'd,
What theme delights. What ſhall the muſe reſound
To thee moſt pleaſing. Wilt thou bend thine ear
The mighty ſea-God's glorious acts to hear.
With thoſe dread weapons, which the Telchins † form,
He ſhook the mountains, like a burſting ſtorm,

Δηλος δ' Απολλωνι. τι δε ϛιβαρωτερον ἑρκος;
Τειχεα μεν κ᾽ λαες ὑπαι ῥιπης κε πεσοιεν
Στρυμονιᾳ βορεαο· θεος δ' ἀει ἀϛυφελικτος.
Δηλε φιλη, τοιος σε βοηθοος ἀμφιβεβηκεν.
Εἰ δε λιην πολεες σε περιτροχοωσιν ἀοιδαι,
Ποιη ἐνιπλεξω σε; τι τοι θυμηρες ἀκυσαι;
Η ὡς ταπρωτιϛα μεγας θεος ὑρεα θεινων
Ἀορι τριγλωχινι, το οἱ Τελχινες ἐτευξαν,

* Strymon. The name of a river and city in Thrace, a northern country in reſpect of the Cyclades.

† Crete was called Telchinia; and its natives Telchins. They were famous for working metals, and their ſkill incurred the reproach of juggling and impoſture; a reproach from

In times of old; from their foundations hurl'd
Rocks, hills and vales amid the wat'ry world:
In ruſh the ſeas, and from the land divide
The num'rous iſles now riſing from the tide,
And fix'd for ever in the boundleſs main.
But Delos iſle along the liquid plain
Still floated uncontroll'd; her ſacred name
Aſteria then; to her immortal fame,
She ſhot from heav'n like a deſcending ſtar,
Amid the roaring deeps and wat'ry war,
To ſhun th' embrace of Jove *. Aſteria fair
She ſtill was call'd; till, bright with golden hair,
Diſtreſs'd Latona ſought the ſhady ſhore,
Hence Delos nam'd, Aſteria now no more.

Νησος ειναλιας ειρυαζετο; νε θε δε πασας
Εκ νεατων ωχλισσε κ᾽ ειϲεκυλισσε θαλασσῃ;
Και τας μεν κατα βενθος, ιν᾽ ηπειροιο λαθωνται,
Πρυμνοϲιεν ερριζωσε· σε δ᾽ ουκ εθλιψεν ανανκη,
Αλλ᾽ αφετος πελαγεσσιν επεπλεες· ουνομα δ᾽ ην σοι
Αϲερια το παλαιον, επει βαθυν ηλαο ταφρον
Ουρανοθεν φευγουϲα Διος γαμον, αϲερι ιϲη.
Τοφρα μεν ουπω σοι χρυϲεη επεμιϲγετο Λητω,
Τοφρα δ᾽ ετ᾽ Αϲερια ϲυ κ᾽ ουδε πω εκλεο Δηλος.

from which Euſtachius in his notes on Dionyſius the Geographer, takes pains to reſcue them. They made Saturn's hook, and Neptune's trident. Vulcanius.

* The poet makes fine uſe of this circumſtance as will be ſeen in the ſequel.

Oft ſailors wand'ring o'er the briny main
From Lycian Xanthus, or Trœzene's plain
Stood for the Ephyrian coaſt, and there deſcry'd
Aſteria floating on Saronia's tide:
But when returning to their native ſhore,
Wide o'er the main the rolling iſle no more
Appear'd in view; but held its rapid courſe,
Driv'n by th' impetuous flood's reſiſtleſs force,
Where black Euripus' gulphs tempeſtuous roar,
And daſh the whit'ning waves on Chalcis ſhore *,
Then mounting o'er the ſurging billows, bounds
From Sunium's † rocks to Chios' flow'ry grounds,
Or ſoftly ſeeks Parthenia's ‡ fruitful ſoil,
Not Samos yet; and from the virgin iſle

Πολλακις ἐκ Τροιζηνος ἀπο Ξανθοιο πολιχνης
Ερχομενοι Εφυρηνδε, Σαρωνικε ἐνδοθι κολπε
Ναυται ἐπεσκεψαντο· κὴ ἐξ Εφυρης ἀνιοντες,
Οἱ μεν ἐτ' ἐκ ἰδον αὐθι· συ δε ϛεινοιο παρ' ὀξυν
Εδραμες Εὐριποιο πορον καναχηδα ῥεοντος.
Χαλκιδικης δ' αὐτημαρ ἀνηνἄμενη ἅλος ὑδωρ,
Μεσφ' ἐς Αθηναιων προσενηξαο Σουνιον ἀκρον,
Η Χιον, ἠ νησοιο διαβροχον ὑδατι μᾶσον
Παρθενιης, (ἐπω γαρ ἐην Σαμος) ἠχι σε νυμφαι

* Chalcis, a city of Eubœa.

† A promontory of Attica.

‡ Parthenia, the deſtined mother of Samos, not yet born.

The

The Mycaleſian nymphs rejoicing pour,
And hail thee to the hoſpitable ſhore
Of kind Ancæus *. But thy ſacred earth
Supplied a place for great Apollo's birth,
Hence thy new name the grateful ſailor's gave
And Delos † call'd along the trackleſs wave
An undiſtinguiſhed courſe no more you keep,
But fix'd and rooted in the Ægean deep.
Nor didſt thou dread imperial Juno's ire,
That burſt impetuous, like the force of fire,
On ev'ry goddeſs, from whoſe ſecret love
A riſing offspring crown'd th' embrace of Jove,
But chief purſu'd Latona; well ſhe knew
That from Latona's bed would riſe to view

Γειτονος Αγκαιε Μυκαλησιδες ἐξεινισαν.
Ηνικα δ' Απολλωνι γενεθλιον ἠδας ἐπεσχες,
Τϐτο τοι ἀντιμοιϐον ἁλιπλοοι ἐνομ' ἐθεντο,
Οὑνεκεν ἐκετ' ἀδηλος ἐπεπλεες, ἀλλ' ἐνι ϖοντϐ
Κυμασιν Αιγαιοιο ϖοδων ἐνεθηκαο ῥιζας.
Οὐδ' Ηρην κοτεϐσαν ὑπετρεσας· ἡ μεν ἁπασαις
Δεινον ἐπεϐρωματο λεχωϊσιν, αἱ Διϊ ϖαιδας
Εξεφερον· Λητοι δε διακριδον, ἑνεκα μουνη

* Ancæus, the Scholiaſt ſays, was the king of Parthenia or Samos.

† The Greek word ſignifies plain, manifeſt; formerly the iſland was often looked for in vain, and not to be ſeen by the mariners.

The brighteſt pow'r in heav'n, and dearer far
To thund'ring Jove than the ſtern God of war *.
Amid the ſkies th' obſerving Goddeſs ſat,
And brooded dire revenge, and furious hate
Unutterable; watch'd the painful hour
Of labour, and detain'd the ſtruggling pow'r:
Then ſent two faithful meſſengers on earth
To guard the ſhores and wait th' approaching birth.
Bright in immortal arms ſtern Mars appears
On Hæmus' hills; o'er their proud ſummits rears
His tow'ring head, and from the mountain's height
Wide o'er the continent directs his ſight:

Ζηνι τεκειν ἠμελλε φιλαιτερον Αρεος υἱα.
Τῳ ῥα κ᾽ αὐτη μεν σκοπιην ἐχεν αἰθερος εἰσω,
Σπερχομενη μεγα δη τι κ᾽ ὐ φατον. εἰργε δε Λητω
Τειρομενην ὠδισι. δυω δε οἱ εἰατο φρεσι
Γαιαν ὑποπτευοντες. ὁ μεν πεδον ἠπειροιο
Ημενος ὑψηλης κορυφης ἐπι Θρηϊκος Αἱμῳ

* The jealouſy of Juno is, on this occaſion, envenomed by envy; and her conduct betrays the combined influence of thoſe baſe and deteſtable paſſions. The fruit of Latona's amour with Jupiter is to become the ſource of her ſufferings, which are induſtrouſly prolonged by her unrelenting adverſary. The meanneſs of the cauſe is, however, ennobled by the grandeur of the effect. Mars ſtationed on mount Hæmus; Iris centinel on mount Mimas, threatening the earth, the iſlands, the rivers and the ſea—theſe are ſublime images, which throw an undeſerved luſtre on the ignoble paſſions of Juno. Mimas is a high mountain in the iſle of Chios.

Th' immortal ſteeds meanwhile ſtood far behind
In ſev'n receſſes of the northern wind.
Next Iris fierce deſcends on Mima's brows,
And o'er the ſcatter'd iſles obſerving throws
Her careful eyes; with inauſpicious threats
Denounces vengeance on the pitying ſtates,
Where bright Latona turns diſtreſs'd with grief;
She bars acceſs, and ſtill denies relief.
Before the dreadful voice Arcadia fled,
And high Parthenius * bow'd his rocky head
(Fair Auge's ſacred hill) Phenæus † bends
His aged ſteps, and cloſe behind attends;
And all the climes of Pelop's iſle, that lie
Along the northern iſthmus, ſwiftly fly,

Θερος Αρης ἐφυλασσε συν ἐντεσι. τω δε οἱ ἱππω
Επταμυχον βορεαο παρα σπεος κὐλιζοντο.
Η δ' ἐπι νησαων ἑτερη σκοπος εὐρειαων
Ησο κορη Θαυμαντος, ἐπαἰξασα Μιμαντι.
Ενθ' οἱ μεν πολιεσσιν ὁσαις ἐπεβαλλετο Λητω,
Μιμνον ἀπειλητηρες, ἀπετρωπων δε δεχεσθαι.
Φευγε μεν Αρκαδιη, φευγεν δ' ὀρος ἱερον Αὐγης
Παρθενιον· φευγεν δ' ὁ γερων μετοπισθε Φεναιος.

* Parthenius is a mountain of Arcadia, where Hercules raviſhed Auges, the daughter of Aleus, and the prieſteſs of Minerva The ſcholiaſt.

† Phenæus, an ancient city of Arcadia.

Save

Save Argos and Ægiale * : but there
All entrance is deny'd by Juno's care,
To whom the realms of Inachus belong.
Aonia † frighted holds her courſe along
The ſelf-ſame path ; and Dirce ſwift ſucceeds,
And Strophie ‡ wat'ring green Bœotia's meads,
Upon whoſe hands their ſire Iſmenus hung,
As black with moſſy ſtones he roll'd along.
And ſore diſabled by the lightnings blaſt §,
Slow moves Aſopus, with inactive haſte ;

Φευγε δ' ὁλη Πελοπηϊς ὁση ϖαρακεκλιται Ισθμῳ,
Εμπλην Αἰγιαλε τε κ᾽ Αργεος. ϑ᾽ γαρ ἐκεινας
Ατραπιτες ἐπατησεν, ἐπει λαχεν Ιναχον Ηρη.
Φευγε κ᾽ Αονιη τον ἑνα δρομον. αἱ δ' ἐφεποντο
Διρκη τε, Στροφιη τη, μελαμψηφιδος ἐχεσαι
Ισμηνε χερα ϖατρος. ὁ δ' ηἱπετο ϖολλον ὀπισθεν
Ασωπος βαρυγουνος, ἐπει ϖεπαλακτο κεραυνῳ.
Ηδ' ὑποδινηθεισα χορε ἀπεπαυσατο νυμφη

* Cities or the river Inachus, ſacred to Juno,

Plurimus in Junonis honorem
Aptum dicit equis Argos. HORACE.

† Aonian, ancient name of Bœotian Thebes.

‡ Dirce and Strophiæ, fountains in Bœotia.

§ Aſopus the father of Ægina who was raviſhed by Jupiter. The unfortunate Siſyphus told to Aſopus the diſgrace of his daughter; and Aſopus, in his fury, purſuing the God was ſtruck with thunder. The Scholiaſt.

But

But native Dryads *, pale with ſacred awe
Swift from the dance their trembling feet withdraw,
And ſhriek and ſigh, when oaks coeval bend
Their green heads, and from Helicon deſcend.
Ye fav'ring Pow'rs, immortal Muſes ſay,
Do nymphs with oaks exiſt, with oaks decay?
The nymphs rejoice, when oaks refreſh'd with dew
Put forth their leaves, and ſpread their arms anew,
The nymphs lament, when winter black with ſtorms,
Sweeps off the leaves, and the green boughs deforms.
Apollo heard, and from his mother's womb
Furious denounc'd th' unalterable doom
On Thebæ's guilty realms, unhappy ſtate!
Why thus provoke thy ſwift-approaching fate?

Αὐτοχθων Μελιη, κὴ ὑποχλοον ἐσχε παρειην,
Ηλικος ἀσθμαινεσα περι δρυος ὡς ἰδε χαιτην
Σειομενην Ελικωνος. ἐμαι θεαι εἰπατε Μεσαι,
Η ῥ' ἐτεον ἐγενοντο τοτε δρυες, ἠνικα νυμφαι.
Νυμφαι μεν χαιρεσιν ὁτε δρυας ὀμβρος ἀεξει,
Νυμφαι δ' αὐ κλαιεσιν ὁτε δρυσιν ἐκ ἐτι φυλλα.
Ταις μεν ἐτ' Απολλων ὑποκολπιος αἰνα χολωθη,
Φθεγξατο δ' ἐκ ἀτελεστον ἀπειλησας ἐπι Θηβῃ·

* The Dryads, called alſo Hamadryads, from the circumſtance of their growing, flouriſhing, and decaying, along with the oaks which they inhabit. Callimachus ſtarts a queſtion reſpecting the truth of this circumſtance, and decides it obliquely.

Why

Why tempt the God unwilling, to declare
The woes ungrateful Thebes is doom'd to bear?
For tho' no prieſteſs on the tripod feels
Inſpiring pow'r, nor thence our will reveals;
Nor yet, by darts divine, has Python bled
Slow moving on from Pliſtus' oozy bed,
Hideous and huge he rears his ſhaggy cheſt,
Black with infernal hairs (tremendous peſt!)
Aſcends Parnaſſus' hill, and dreadful throws
Nine ſable volumes round his hoary brows *.

Θηβη, τιπτε ταλαινα τον αὐτικα ϖοτμον ἐλεγχεις;
Μηπω μη μ' ἀεκοντα βιαζεο μαντευεσθαι.
Οὐπω μοι Πυθωνι μελει τριποδηϊος ἑδρη,
Οὐδε τι ϖω τεθνηκεν ὀφις μεγας, ἀλλ' ἐτι κεινο
Θηριον αἰνογἧνειον ἀπο Πλειϛοιο καθερπον
Παρνηϛον νιφοεντα ϖεριϛεφει ἐννεα κυκλοις.

* The killing of this dreadful and deſtructive ſerpent was one of the earlieſt exploits of Apollo, by which he got poſſeſſion of Pytho or Delphi. The ſolemn terrors of the place were well fitted to engender in the fancy, this ſerpent and ſuch like hideous monſters. "That branch of the celebrated mount Parnaſſus, dividing Phocis and Locris, contained towards its ſouthern extremity a profound cavern, emitting ſulpherous vapour, deemed capable of inſpiring thoſe who breathed it with religious frenzy and prophetic enthuſiaſm. Around the principal mouth of the chaſm, the city of Delphi aroſe in the form of a theatre, upon the winding declivity of Parnaſſus; whoſe fantaſtic tops over ſhadowed it like a canopy on the north, which two immenſe rocks rendered it inacceſſible on the eaſt and weſt, and the rugged and ſhapeleſs mount Cirphris defended it on the ſouth. The foot of the laſt-named mountain is waſhed by the rapid Pliſtus, which diſcharges itſelf foaming into

Yet hear thy doom; more awful the decree
Than e'er the laurel ſhall pronounce by me:
Fly hence; but Fate purſues: my burning darts
Shall ſoon be quench'd in blood of Theban hearts.
Since thou retain'ſt the guilty race that ſprung
From that vile woman * with blaſphemous tongue;
Apollo's hallow'd birth ſhall never crown
Cithæron's hill, nor Thebæ's impious town.
The God is good, and only will beſtow
Diſtinguiſh'd bleſſings on good men below.
So ſpake the pow'r unſeen: Latona mourn'd,
And to th' Achaian ſtates again return'd.

Αλλ' ἐμπης ἐρεω τι τομωτερον ἠ ἀπο δαφνης,
Φευγε προσω· ταχινος σε κιχησομαι, αἱματι λυσων
Τοξον ἐμον. συ δε τεκνα κακογλωσσοιο γυναικος
Ελλαχες. ἀ συ γ' ἐμειο φιλη τροφος, ἀδε Κιθαιρων
Εσσεται· εὐαγεων δε κ᾽ εὐαγεεσσι μελοιμην.
Ως ἀρ' ἐφη. Λητω δε μετατροπος αὐθις ἐχωρει.
Αλλ' ὁτ' Αχαιϊαδες μιν ἀπηρνησαντο πολιες

into the ſea at the diſtance of a few leagues from the ſacred city. Hiſtory of Ancient Greece. V. 1. C. iii.

* The vile woman is Niobe, whoſe ſtory as well as that of Pytho, or Python, Sculptors as well as Poets have laboured in all ages to adorn. See Ovid. Metamorph. L. VI. V. 146, & ſeq.

But theſe, againſt her tender ſuit combine,
Nor grant admiſſion to the Pow'r divine;
Not ev'n high Helice *, whoſe blooming charms
Won mighty Neptune to her tender arms;
Nor humble Bura †, riſing near the flood,
Where great Dexamenus his oxen ſtood
In lofty ſtalls. Latona turns with ſighs
To bleak Theſſalia's realms and colder ſkies.
But there Lariſſa flies th' approaching God,
Anaurus' waves, and all the rocks that nod
On Pelion's brows; nor Peneus dares abide,
But rolls thro' Tempe's vale a ſwifter tide ‡.
And thou, fierce Juno, ſtill with rage poſſeſt,
Remain'ſt unmov'd; no pity touch'd thy breaſt,

Ερχομενην, Ελικη τε Ποσειδαωνος ἑταιρη,
Βυρα τε, Δεξαμενοιο βοοτασις Οἰνιαδαο,
Αψ δ' ἐπι Θεσσαλιην ποδας ἑτρεπε. φευγε δ' Αναυρος,
Και μεγαλη Λαρισσα, κὴ αἱ Χειρωνιδες ἀκραι·
Φευγε δε κὴ Πηνειος ἐλισσομενος δια Τεμπεων.
Ηρη, σοι δ' ἐτι τημος ἀνηλεες ητορ ἐκειτο.
Οὐδε κατεκλασθης τε κὴ ἀκτισας, ἡνικα πηχεις

* Helicea city of Bœotia. The Scholiaſt.

† Bura a city of Achaia, inhabited by the Centaur Dexamenus. Idem.

‡ This circumſtance is properly introduced. Ælian, in his deſcription of this valley, ſays the Peneus flows δικην ελαιυ, ſmooth as oil

When

When thus the Goddeſs mourn'd with plaintive ſighs,
With out-ſtretch'd arms, and with heart-rending cries.
Ye daughters of Theſſalian floods entreat
Your aged Sire, low bending at his feet,
To ſtop the mighty wave; O graſp with care
His hoary beard, and urge him to prepare
His water to receive th' immortal ſon
Of thund'ring Jove. Ah! why ſhould Peneus run
More ſwift than win'try winds? Thy flight is vain;
Nor canſt thou here a glorious prize obtain,
As in th' Equeſtrian ſtrife. O father ſay,
Have thy ſwift ſtreams thus ever roll'd away?
Or does Latona's pangs encreaſe thy ſpeed
To fly from her diſtreſs? In time of need,
Alas! he hears me not. Where ſhall I turn?
And where, unhappy! ſhall thy ſon be born?

Αμφοτερες ὀρεγεσα, ματην ἐφθεγξατο τοια.
Νυμφαι Θεσσαλιδες, ϖοταμε γενος, εἰπατε ϖατρι
Κοιμησαι μεγα χευμα· ϖεριπλεξασθε γενειῳ,
Λισσομεναι τα Ζηνος ἐν ὑδατι τεκνα τεκεσθαι.
Πηνειε Φθιωτα, τι νυν ἀνεμοισιν ἐριζεις;
Ω ϖατερ, ὲ μην ἱππον ἀεθλιον ἀμφιβεβηκας.
Η ῥα τοι ὡδ' αἰει ταχινοι ϖοδες; ἠ ἐπ' ἐμειο
Μενοι ἐλαφριζεσι; ϖεποιησαι δε ϖετεσθαι
Σημερον ἐξαπινης; ὀδ' ανηκοος. ὠ ἐμον ἀχθος,
Ποι σε φερω; μελεοι γαρ ἀπειρηκασι τενοντες.

My ſtrength decays; to Pelion * I'll repair,
The bridal bed of Philyre † the fair.
Stay, Pelion, ſtay. A Goddeſs aſks no more
Than to the lioneſs you gave before;
Oft on thy cliffs ſhe bears her ſavage young
With dreadful yells, and with fierce anguiſh ſtung.
Sad Peneus wept, and anſwered thus with ſighs:
A mightier God, Neceſſity denies
Thy pray'r; O pow'r diſtreſs'd, elſe ſoon ſhould I
Relieve thy woes, with thy requeſt comply,
And grant the boon to other births I gave,
That oft were waſh'd in my refreſhing wave.
The queen of heav'n on Peneus bends her eyes,
And utters furious threats amid the ſkies;

Πηλιον ὠ Φιλυρης νυμφηϊον, ἀλλα συ μεινον·
Μεινον, ἐπει κὴ θηρες ἐν ὑρεσι πολλακι σειο
Ωμοτοκες ὠδινας ἀπηρεισαντο λεαιναι.
Την δ' ἀρα κὴ Πηνειος ἀμειβετο δακρυα λειβων,
Λητοι, Αναγκαιη μεγαλη θεος. ἐ γαρ ἐγωγε
Ποτνια σας ὠδινας ἀναινομαι· οἰδα κὴ ἀλλας
Λυσαμενας ἀπ' ἐμειο λεχωϊδας. ἀλλα μοι Ηρη
Δαψιλες ἠπειλησεν. ἀπαυγασαι οἱος ἐφεδρος

* Pelion, a mountain of Theſſaly.

† The Amour of Saturn with Philyre on mount Pelion produced the Centaur Chiron. Scholiaſt.

Lo!

Lo! from yon hill a champion fierce and dread
Frowns ſtern deſtruction on my wretched head;
And could with caſe my ſable deeps o'erturn,
Subvert my ſtreams, and dry my fruitful urn.
All ſtrife is vain; ſay will it pleaſe thy ſoul,
That Peneus periſh, and no longer roll
His ſwelling ſtreams? Th' avenging hour may come;
But, in thy cauſe, I'll brave the dreadful doom;
Tho' my ſhrunk waves for ever ceaſe to flow,
And I be nam'd the meaneſt flood below;
Behold, approach, Ilythia's aid invoke.
He ſtopt his rapid current as he ſpoke.
But Mars perceiv'd; from their foundations tore
Pangæus' hills *, and in his arms upbore

Οὐρεος ἐξ ὑπατῳ σκοπιην ἐχει, ὁς κε με ῥεια
Βυσσοθεν ἐξερυσειε. τι μησομαι; ἠ ἀπολεσθαι
Ηδυ τι τοι Πηνειον; ἰτω ϖεπρωμενον ἠμαρ.
Τλησομαι εἱνεκα σειο, κ᾽ εἰ μελλοιμι ῥοαων
Διψαλεην ἀμπωτιν ἐχων αἰωνιον ἐρρειν,
Και μονος ἐν ϖοταμοισιν ἀτιμοτατος καλεεσθαι.
Ηνι δ᾽ ἐγω· τι ϖερισσα; καλει μονον Εἰληθυιαν·
Εἰπε, κ᾽ ἠρωησε μεγαν ῥοον. ἀλλα οἱ Αρης
Παγγαιῳ ϖροθελυμνα καρηατα μελλεν ἀειρας

* Pangæus, a mountain of Thrace.

The rocky mountain, an enormous load!
To choak the fountains, and o'erwhelm the flood.
His voice like thunder ſounds; the ſpear and ſhield,
Together ſtruck, more dreadful murmurs yield:
When trembling Oſſa * heard, ſtrange horrors fill
Cranonia's field, high Pindus' diſtant hill,
And ſhook Theſſalia to her fartheſt bound.
As Ætna's inmoſt caverns under-ground
Roar horrible with floods of rolling fire,
And to the centre ſhake; when fierce with ire,
Briareus turns beneath the mountain's height,
And from his ſhoulders heaves th' incumbent weight;

Εμβαλεειν δινῃσιν, ἀποκρυψειν δε ῥεεθρα.
Υψοθε δ' ἐσμαραγησε, κὴ ἀσπιδα τυψεν ἀκωκῃ
Δυρατος· ἡ δ' ἐλελιξεν ἐνοπλιον. ἐτρεμε δ' Οσσης
Οὐρεα, κὴ πεδιον Κρανωνιον, αἱ τε δυσαεις
Εσχατιαι Πινδοιο· φοβῳ δ' ὠρχησατο πασα
Θεσσαλιη. τοιος γαρ ἀπ' ἀσπιδος ἐβραχεν ἠχος.
Ως δ' ὁποτ' Αἰτναιε ὀρεος πυρι τυφομενοιο
Σειονται μυχα παντα, κατεδαιοιο γιγαντος
Εἰς ἑτερην Βριαρηος ἐπωμιδα κινυμενοιο,
Θερμαυσραι τε βρεμεσιν ὑφ' Ηφαιςοιο πυραγρης
Εργα θ' ὁμε, δεινον δε πυριπνοοι τε λεβητες

* Oſſa, a mountain in Theſſaly.

Forge,

Forge, tripods, tongs, the caldron's mighty round,
And all the works of Vulcan ſtrike the ground
With mingled claſh: ſuch and more hoarſe alarms
Sprung from th' immortal powres' diſcordant arms.
But Peneus, unappall'd retires no more,
Collects his rolling waters, as before,
And ſtands unmov'd; till thus Latona ſpoke:
Retire in peace, nor yon fierce Gods provoke:
Thou ſhalt not ſuffer, tho' my lot be hard;
Nor thy compaſſion want its due reward.
Then, o'er the main to diſtant iſles ſhe goes,
Struck with new pangs, inextricable woes,
But ſtill without ſucceſs; nor aid is found
Among the Echinades * for ports renown'd;

Και τριποδες ωιπτοντες εω' αλληλοις ιαχευσι·
Τημος εγεντ' αραβος σακεος τοσος ευκυκλοιο.
Πηνειος δ' εκ αυθις εχαζετο, μιμνε δ' ομοιως
Καρτερος ως ταπρωτα. θοας δ' εςησατο δινας,
Εισοκε οι Κοικηϊς εκεκλετο, Σωζεο χαιρων,
Σωζεο· μη συγ' εμειο ωαθης κακον εινεκα, τηςδε
Αντ' ελεημοσυνης. χαριτος δε τοι εσσετ' αμοιβη.
Η, ϗ ωολλα ωαροιθεν επει καμεν, εςιχε νηςυς
Ειναλιας. αι δ' ε μιν επερχομενην εδεχοντο,

* The Echinades were ſmall Iſlands at the mouth of the river Achelous lying between Leucas and Cephallenia on the one hand, and the gulph of Corinth on the other. Pliny l. ii.

Nor dares Corcyra's hoſpitable coaſt *
Receive the pow'r, along the billows toſt.
For Iris dreadful ſtands in open ſight,
And pours her threats from Mima's lofty height:
Before her wrath the crowding iſlands fled,
And ſought the neareſt rivers friendly bed.
Latona turns to Merops ancient ſeat †,
The Coan iſle, Chalciope's retreat ‡;

Οὐ λιπάρον νηεσσιν Εχιναδες ὁρμον ἐχεσαι,
Οὐδ' ἠτις Κερκυρα φιλοξεινωτατη ἀλλων.
Ιρις ἐπει πασησιν ἐφ' ὑψηλοιο Μιμαντος
Σπερχομενη μαλα πολλον ἀπετραμεν. αἱ δ' ὑφ' ὁμοκλης
Πασσυδιη φοβεοντο κατα ῥοον ἠντινα τετμοι.
Ωγυγιην δ' ἠπειτα Κοων Μεροπηϊδα νησον

L. ii. C. 85. ſays they were gradually formed by the ſlime of the river. Spanheim obſerves that from this paſſage only, we know they had good harbours.

* The hoſpitality ſhown to Ulyſſes as deſcribed in the Odyſſey merited this epithet.

† The Scholiaſt ſays that Cos was called the Meropian iſle, either becauſe it was ruled by king Merops, or becauſe it was colonized by the Meropes. Hyginus ſays that the Meropes were ſo called from their king, and that Cos was his daughter. It is thus that the Abantes, the inhabitants of Eubæ were denominated from their King Abas, as we learn from the Scholiaſt on the ſecond book of Iliad, V. 536. And Thucydides tells us that, before the Trojan war, the Greeks were not known by any general name, but diſtinguiſhed by various particular denominations. The Iſle of Cos was ſituated on the coaſt of Aſiatic Doris, at the entrance of the Ceramic gulph. It produced excellent wine, and was the birth place of Hippocrates, the father of phyſic, and Appelles the greateſt of painters.

‡ Chalciope was a Coan Nymph, and the mother of Eurypylus, king of the Iſland, which is called by Homer, the city of Eurypylus, Iliad ii. V. 677.

But

But Phœbus ſtops her courſe, and thus relates,
With awful voice, th' irrevocable fates.
O Goddeſs, I nor envy nor diſdain
Theſe flow'ry ſhores, and yonder fertile plain,
But here thou bear'ſt me not; Apollo ſees
A future God appear by Fate's decrees,
The mightieſt prince of Soter's * royal race,
To rule this favour'd iſle, his native place.
To him the willing world ſhall tribute bring;
Green iſles and inland ſtates obey the King,
And bow before him in ſucceeding times;
His pow'r extending from yon' eaſtern climes,
To diſtant ſhores, where Sol deſcending leads
Beneath the weſtern waves his weary'd ſteeds.

Ἱκετο, χαλκιοπης ἱερον μυχον ἡρωϊνης.
Αλλα ἑ παιδος ἐρυκεν ἐπος τοδε, Μη συ γε μητερ
Τῃ με τεκοις. ὀυτ' ὀυν ἐπιμεμφομαι, ὀυδε μεγαιρω
Νησον, ἐπει λιπαρη τε κ̀ εὐβοτος, εἰ νυ τις ἀλλη·
Αλλα οἱ ἐκ μοιρεων τις ὀφειλομενος θεος ἀλλος
Εϛι, σαωτηρων ὑπατον γενος· ᾧ ὑπο μιτρην
Ιξεται ὀυκ ἀεκουσα Μακηδονι κοιρανεεσθαι,
Αμφοτερη μεσογεια, κ̀ αἱ πελλαγεσσι καθεκται·
Μεχρις ὁπου περατη τε, κ̀ ὁπποθεν ὠκεες ἱπποι

* The firſt Ptolemy, and by far the greateſt of that race, was denominated σωτηρ, the Saviour. Callimachus' court flattery to his patron Ptolemy Philadelphus, does not hinder him from ſaying ὁ δε εισεται ηθεα πατρος, He ſhall tread in his father's footſteps.

From Macedonia comes the man divine,
And in the ſon the father's virtues ſhine.
The glorious prince ſhall be my future care,
And I the great companion of his war *,
When o'er the Celtic ſhores, with wild alarms,
Gigantic nations claſh barbarian arms.
The laſt of Titan's ſons, a furious throng!
From th' utmoſt Weſt ſhall ſwiftly pour along,

Ηελιον φορεεσιν. ὁ δ' εἰσεται ἠθεα πατρος.
Και νυ ποτε ξυνος τις ἐλευσεται ἀμμιν ἀεθλος
Υστατον, ὁπποτ' ἀν οἱ μεν ἐφ' Ελληνεσσι μαχαιραν
Βαρβαρικην κ' Κελτον ἀναζησαντες ἀρηα
Οψιγονοι Τιτηνες ἀφ' ἑσπερυ ἐσχατοωντος

* The war in which Ptolemy Philadelphus and Apollo were companions was the invaſion of Europe by the Gauls, whoſe main object was to plunder the Delphic temple. This memorable expedition, its cauſes and its conſequences had been explained by many ancient writers, Greek and Latin, whoſe works are now loſt. Demetrius of B zantium had treated this ſubject in thirteen books, which were highly praiſed by the beſt critics. Diogenes Laertius in vita Demetrii Phalerii. Calliſthenes of Sybaris had written ſtill more copiouſly on the ſame ſubject. Stobaeus Sermon. 98. And Eratoſthenes, librarian to Plotemy Euergetes and his immediate ſucceſſor, compoſed a hiſtory of the Gallic expedition far ſurpaſſing the two former works in bulk as well as in value. The ſame illuſtrious theme was adorned by Terentius Varro, the moſt learned of the Romans whoſe work ſubſiſting in the time of St. Jerom, was too faſtidiouſly rejected by that Father in his commentary on the Epiſtle to the Galatians (a ſmall remnant of the Gauls) Jerom diſdaining to employ Varro's information, leſt (ſays he) I ſhould introduce an uncircumciſed heathen into the temple of God. A ſmall wreck of this important part of hiſtory is preſerved in Polybius, Livy, Juſtin, Pauſanias (in Phocic) and the preſent hymn of Callimachus.

And,

And, ruſhing dreadful, Grecian plains o'erflow,
Thick as the driving rain, or falling ſnow;
Or num'rous as yon' ſilver lamps of night,
That fill their urns with Jove's ætherial light.
From Locrian forts and undefended towns,
From Delphic mountains, and Criſſæan downs,
From all the midland cities far around,
Deep groans ſhall iſſue; when along the ground,
Wide waſting flames devour the rip'ning grain,
And all the labours of th' adjoining ſwain.
Nor theſe ſhall hear alone the fierce alarms
Of hoſtile armies, ſheath'd in ſhining arms
Around my temple; but with terror view
Th' impetuous Gauls their impious courſe purſue,
With bloody faulchions, belts and bucklers ſtain
My holy tripods, and my cave profane,

Ρωσωνται, νιφαδεσσιν ἐοικοτες, ἠ ἰσαριθμοι
Τειρεσιν ἡνικα πλειςα κατ' ἠερα βȣκολεονται·
Φρȣρια κ̀ȣ κωμαι Λοκρων, κ̀ȣ Δελφιδες ἀκραι,
Και πεδια Κρισσαια, κ̀ȣ ἠπειροιο πολῃες
Αμφιπεριςεινωνται. ἰδωσι δε πιονα καρπον
Γειτονος αἰθομενοιο κ̀ȣ ȣ̓κετι μουνον ἀκȣῃ,
Αλλ' ἠδη περι νηον ἀπαυγαζοιντο φαλαγγες
Δυσμενεων· ἠδη δε παρα τριποδεσσιν ἐμειο
Φασγανα κ̀ȣ ζωςηρας ἀναιδεας, ἐχθομενας τε

For which fierce war ſhall rage, at my command,
And wreak my vengeance on th' unhallow'd band.
Of conquer'd armour, half ſhall deck my ſhrine,
And half, the prize of valour, ſhall be thine,
Illuſtrious prince! when midſt attacks and fire,
On Nilus banks * the vanquiſhed hoſts expire.
Thus fate foretells the glory thou ſhalt gain,
O Philadelphus! in thy wondrous reign,
For which, immortal King, thou ſtill ſhalt pay
Unceaſing honours to the God of day;
And future ages to the ſtars ſhall raiſe
Apollo's name, and Philadelphus' praiſe,

Ασπιδας. αἱ Γαλατῃσι κακην ὁδον ἀφρονι φυλῳ
Στησονται· τεων αἱ μεν ἐμοι γερας, αἱ δ' ἐπι Νειλῳ
Εν ϖυρι τϐς φορεοντας ἀποπνευσαντας ἰδϐσαι,
Κεισονται, βασιληος ἀεθλια ϖολλα καμοντος
Εσσομεναι· Πτολεμαιε, τα τοι μαντηϊα φαινω.
Αἰνησεις μεγα δῃ τι τον εἰσετι γαϛερι μαντιν

* On Nilus banks the vanquiſhed hoſts expire] The Scoliaſt relates the hiſtory in few words as follows. "Brennus, King of the Gauls, having aſſembled his countrymen marched to plunder the Delphic treaſure. Apollo waited the approach of the enemy; and when they advanced to the aſſault, deſtroyed the greateſt part of them by a ſtorm. Antigonus, a friend of Ptolemy Philadelphus, hired the remainder for the ſervice of that Prince. But the Gauls, ſtimulated by avarice, conſpired againſt their maſter. Ptolemy, therefore, apprized of their perfidy, conducted them to the Sebennytic mouth of the Nile, and there drowned them."

Both

Both yet unborn; thy pow'r, O mother join,
Fulfil the Fates, and aid my great deſign.
An iſle there is yet unconfined and free,
With feet unfix'd amid the rolling ſea,
To mariners well-known; it wanders wide,
Now here, now there, before the driving tide,
And yields, and ſhakes, like pliant Aſphodel,
As eaſt or weſtern winds the floods impel:
There ſhall thy labours end. The ſacred earth
Will grant relief, and aid my glorious birth.
As Phœbus ſpoke, th' obedient iſles gave way,
Forſook the ſhores, and floated o'er the ſea,
Returning to their ſeats. Not long before
Th' Aſterian iſle had left Eubæa's ſhore,
And, at the voice divine, came ſlowly down,
To view the Cyclades of great renown,

Υστερον ἠματα παντα· συ δε ξυμβαλλεο μητερ·
Εστι διειδομενη τις ἐν ὑδατι νησος ἀῤαιη,
Πλαζομενη πελαγεσσι· ποδες δε οἱ ἐχ ἑνι χωρῳ,
Αλλα παλιῤῥοιῃ ἐπινηχεται, ἀνθερικος ὡς·
Ενθα νοτος, ἐνθ' εὐρος, ὁπη φορεῃσι θαλασσα·
Τῃ με φερoις· κεινην γαρ ἐλευσεαι εἰς ἐθελουσαν.
Αἱ μεν τοσσα λεγοντος ἀπετρεχον εἰν ἁλι νησοι.
Ασεριη φιλομολπε, συ δ' Εὐβοιηθε κατηεις
Κυκλαδας ὀψομενη περιηγεας, ἐ τι παλαιον,

Encumber'd

Encumber'd oft by dank ſea-weeds, that ſprung
From rough Geræſtus, and around her hung.
Full in the midſt ſhe ſtood; beheld with grief
Latona's dreadful pangs, and no relief.
At her command a fiery torrent roar'd
Around the ſhores, the crackling weeds devour'd,
Prepar'd the ſacred iſle, and clear'd the ſkies;
While thus imperial Juno ſhe defies.
  Diſcharge thy vengeance on Aſteria's head;
Thy frowns I reck not, nor thy threatnings dread;
Come, Goddeſs, come; my fav'ring ſhores aſcend:
She heard, obey'd, and there her wand'rings end.
By deep Inopus * (whoſe dark fountains boil
Still moſt impetuous, when th' o'erflowing Nile

Αλλ' ἐτι τοι μετοπισθε Γεραιϛιον εἰπετο φυκος·
Ἑϛης δ' ἐν μεσσῃσι. κατοικτειρασα δε Λητω,
Φυκος ἅπαν κατεφλεξας· ἐπει ϖερικαιεο ϖυρι,
Τλημον' ὑπ' ὠδινεσσι βαρυνομενην ὁροωσα·
Ηρη τϰτο με ῥεξον ὁ τοι φιλον. ὅ γαρ ἀπειλας
Ὑμετερας ἐφυλαξα· ϖερα, ϖερα εἰς ἐμε Λητοι.
Εννεπες. ἡ δ' ἀῤῥητον ἀλης ἀπεπαυσατο λυγρης·
Ιζετο δ' Ινωποιο ϖαρα ῥοον, ὁντε βαθιϛον
Γαια τοτ' ἐξανιησιν, ὁτε ϖληθοντι ῥεεθρῳ

† Inopus was the only river in Delos. It alternately ſwelled and ebbed, and at the ſame time as the Nile, which gave riſe to the opinion of the ſubterranean communication between them.

From

From Æthiopia's rocks deſcends amain,
And ſpreads a ſudden deluge o'er the plain)
Soft ſhe reclin'd the crowded zone unbound,
And dropt her fainting limbs along the ground.
Againſt a ſhading palm her ſhoulders reſt;
But racking pangs diſtend her lab'ring breaſt;
Her body bath'd in ſweat, with deep'ning groans,
And painful ſobbings, thus ſhe pour'd her moans.
Why, why, my Son, doſt thou with anguiſh fill
My tortur'd heart with pangs increaſing ſtill?
For thee, for thee, I ſought the wat'ry plain;
For thee, this iſle receiv'd me from the main:
Haſt thou no pity for heart-rending throes?
O ſpring to light, and eaſe thy mother's woes!
But Iris mounts, all trembling to reveal
The fatal news, ſhe could no more conceal;

Νειλος ἀπο κρημνοιο κατερχεται Αἰθιοπηος,
Λυσατο δε ζωνην, ἀπο δ' ἐκλιθη ἐμπαλιν ὠμοις
Φοινικος ποτι πρεμνον, ἀμηχανιης ὑπο λυγρης
Τειρομενη· νοτιος δε δια χροος ἐρρεεν ἱδρως.
Εἰπε δ' ἀλυσθμαινεσα, Τι μητερα κερε βαρυνεις;
Αὐτη τοι, φιλε, νηϊος ἐπιπλωεσα θαλασσῃ.
Γεινεο, γεινεο κερε, κὴ ἠπιος ἐξιθι κολπε.
Νυμφα Διος βαρυθυμε, συ δ' ἐκ ἀρ' ἐμελλες ἀπυσος
Δην ἐμεναι· τοιη σε προσεδραμεν ἀγγελιωτις.

To

To wrathful Juno told the tale with tears,
With broken accents and uneaſy fears.
Majeſtic Juno, ſpouſe of thund'ring Jove,
Great Queen of heav'n, and mightieſt Pow'r above;
Thy faithful Iris, all the Gods are thine,
Nor dread the wrath of other hands divine;
But one preſumptuous iſle reſiſts thy pow'r,
And aids Latona in the dang'rous hour.
From her approach the reſt abhorrent turn'd,
Nor durſt receive her when thy fury burn'd.
But vile Aſteria, whom the ſurges ſweep
Around the ſhores, invited from the deep
Thy hated foe. Her crimes I thus make known;
But ſtill, bleſt Goddeſs, be thy favour ſhown

Εἶπε δ' ἐτ' ἀσθμαινουσα, (φοβῳ δ' ἀνεμισγετο μυθος)
Ηρη τιμηεσσα, πολυ πρεχουσα θεαων,
Ση μεν ἐγω, σα δε παντα· συ δε κρειουσα καθησαι
Γνησιη ἐλυμποιο· κῆ ἑ χερα δειδιμεν ἀλλην
Θηλυτερην. συ δ' ἀνασσα τον αἰτιον εἰσεαι ὀργης.
Λητω τοι μιτρην ἀναλυεται ἐνδοθι νησα.
Αλλαι μεν πασαι μιν ἀπεσυγον, αὐδ' ἐδεχοντο·
Ασεριη δ' ὀνομασι παρερχομενην ἐκαλεσσεν,
Ασεριη πουτοιο κακον σάρον· οἰσθα κῆ αὐτη.
Αλλα φιλη, δυνασαι γαρ, ἀμυνειν ποτνια δηλοις
Υμετεροις, οἱ σειο πεδον πατεουσιν ἐφετμῃ.

T' obedient

T' obedient pow'rs, that from theſe fields of air
Walk o'er the world, and thy dread mandates bear.
She ſaid, and haſty ſunk beneath the throne,
That bright with radiant gold reſplendent ſhone:
As at Diana's feet a fav'rite hound
In ſilence liſtens to the diſtant ſound
Of paſſing game; and tho' ſoft ſlumbers creep
O'er his keen ſenſes, only ſeems to ſleep,
Impatient waits the whiſpers of her voice,
Erects his ears, and ſtarts at ev'ry noiſe,
So ſat Thaumantia *, fill'd with deep regret,
Nor left her place beneath the ſacred ſeat;
And ev'n when ſleep, on downy pinions, came
To ſhed ſoft dews o'er all her weary'd frame,
On Juno's throne her beauteous head reclin'd,
And ſcarcely ſlumb'ring, wak'd with ev'ry wind;

Η, ϰ᾽ ὑπο χρυσειον ἐδεθλιον ἱζε, ϰυων ὡς
Αρτεμιδος, ἠτις τε θοης ὅτε ϖαυσεται ἀγρης,
Ιζει θηρητειρα ϖαρ᾽ ἰχνεσιν· ἐατα δ᾽ αὐτης
Ορθα μαλ᾽ αἰεν ἑτοιμα θεης ὑποδεχθαι ὁμοϰλην.
Τῃ ἰϰελη Θαυμαντος ὑπο θρονον ἱζετο ϰεϱη.
Κεινη δ᾽ ἀδεποτε σφετερης ἐπιληθεται ἑδρης,
Οὐδ᾽ ὅτε οἱ ληθαιον ἐπι ϖτερον ὕπνος ἐρεισει·
Αλλ᾽ αὐτε μεγαλοιο ϖοτι γλωχινα θρονοιο

* Iris, the daughter of Thaumas.

Nor loos'd the winged ſandals, nor unbrac'd
The circling zone that bound her tender waiſt;
Leſt ſome unthought of meſſage, giv'n in haſte,
Might claim her ſpeed. But other cares engage
Th' imperial Queen, and thus ſhe vents her rage.
Ye ſecret paramours, that bring diſgrace
On faithleſs Jove! bear your deteſted race
For ever thus, on barren rocks reclin'd,
More wretched than the worſt of human-kind;
Or like the unwieldy whale in wat'ry caves;
Or ſpawn your brood amid the whelming waves.
But this contents; nor let Aſteria dread
My ſudden wrath on her offending head;
For theſe unfertile ſhores can only ſhew
Poor entertainment to my hated foe,

Τυτθον ἀποκλινασα κἀρηατα κεχριος εὐδει.
Οὐδεποτε ζωνην ἀναλυεται, ἐδε ταχειας
Ενδρομιδας· μη οἱ τι κὴ αἰφνιδιον ἐπος εἰπῃ
Δεσποτις. ἡ δ' ἀλεγεινον ἀλαστησασα τροσηυδα,
Οὑτω νυν, ὠ Ζηνος ὀνειδεα, κὴ γαμηοισθε
Λαθρια, κὴ τικτοιτε κεκρυμμενα. μηδ' ὁθι φωκαι
Δυσκεες μογεεσιν ἀλἑτριδες, ἀλλ' ὁθι δειλαι
Εἰναλιαι τικτεσιν ἐνι σπιλαδεσσιν ἐρημοις.
Ασεριῃ δ' ἐδεν τι βαρυνομαι εἱνεκα τηςδε
Αμπλακιης, ἐδ' ἐστιν ὁπως ἀποθυμια ῥεξω

Her

Her pangs to ſoften, and her grief t' aſſuage.
Aſteria's virtue has diſarm'd my rage;
She ſought the ſeas to ſhun th' embrace of Jove,
Refus'd my bed, and hence enjoys my love.
Scarce had ſhe ſpoke when Phœbus tuneful ſwans *,
From rich Pactolus, and Mæonia's plains,

Τοσσαδε οἱ. μαλα γαρ τε κακως ἐχαρισσατο Λητοι.
Αλλα μιν ἐκπαγλον τι σεβιζομαι, ὑνεκ' ἐμειο
Δεμνιον ὐκ ἐπατησε, Διος δ' ἀνθειλετο ποντον.
Η μεν ἐφη κυκνοι δε θεκ μελποντες ἀοιδοι
Μηονιον Πακτωλον ἐκυκλωσαντο λιποντες

* In aſcribing muſical power to ſwans, Callimachus follows the ſtream of ancient authority poets, hiſtorians, and philoſophers. Yet, if we admit for an univerſal and unalterable maxim, that the animal creation muſt be uniform in the exerciſe of its faculties, ſtrictly defined by nature, modern obſervation may be juſtly employed to refute ancient authorities; eſpecially ſince this authority, though general, is not univerſal among the ancients themſelves, Ælian (de Natur. Anim. l. ii. c. 32. and Hiſt. var. l. iii. c. 14.) doubts; Pliny (Nat. Hiſt. x. 23.) denies; and Lucian (de Electro) turns into ridicule, the vocal power of ſwans. To balance *their* incredulity, ſeveral moderns of great name, have maintained a firm belief in the ancient creed, and endeavoured to confirm it by new obſervations and experiments. In 1545, Leland the antiquarian publiſhed his κυκνειον ασμα, or ſwan's ſongs. Olaus Magnus, in his hiſtory of northern nations, maintains that ſwans ſing, and aſcribes the ſweetneſs of their modulation to their long and winding necks. The northern hunters, he ſays, well know how much the ſwan is delighted with muſic; ſince by means of the harp and pipe, they allure them to ſhore. Thomas Bartholinus, Olaus Wormius, and the great naturaliſt Aldrovandus in his ornithology, maintain the ſame opinion, and adduce many teſtimonies of thoſe who ſay they have heard the melody of ſwans. It is certain that this bird was not only conſecrated to Apollo, the God of harmony, by the Greeks; but was likewiſe em-

Sev'n times, on ſnowy pinions, circle round
The Delian ſhores, and ſkim along the ground:
The vocal birds, the fav'rites of the Nine,
In ſtrains melodious, hail the birth divine.
Oft as they carol on reſounding wings,
To ſooth Latona's pangs; as many ſtrings
Apollo fitted to the warbling lyre,
In after-times; but e'er the ſacred choir
Of circling ſwans another concert ſung
In melting notes, the pow'r immortal ſprung
To glorious birth. The Delian nymphs around
Riſe from the flood, in ſtrains divine reſound
Ilythia's praiſe; triumphant ſongs aſpire,
And the rejoicing Æther ſeems on fire.

Εβδομακις περι Δηλον. επηεισαν δε λοχειῃ
Μεσαων ὀρνιθες, ἀοιδοτατοι πετεηνων.
Ενθεν ὁ παις τοσσασδε λυρῃ ἐνεδησατο χορδας
Υσερον, ὁσσακι κυκνοι ἐπ' ὠδινεσσιν ἀεισαν.
Ογδοον ἁι ἐτ' ἀεισαν, ὁ δ' ἐκθορεν. αἱ δ' ἐπι μακρον
Νυμφαι Δηλιαδες ποταμιᾳ γενος ἀρχαιοιο,
Εἰπαν Ελληθυιης ἱερον μελος· αὐτικα δ' αἰθηρ
Χαλκεος ἀντηχησε διαπρυσιην ὁλολυγην.

ployed as the hieroglyphic of muſic, among the Egyptians. This latter circumſtance affords a ray of light; ſince not a few points in Grecian mythology, may be referred to the error of taking in a literal ſenſe, the Egyptian hieroglyphics, which like all allegorical paintings were barely metaphors.

Jove

Jove ſooth'd his angry queen; ſhe dropt her ſcorn,
And felt the gen'ral joy when Sol was born.
Then, happy Delos! thy foundations chang'd
To golden columns in bright order rang'd;
On that bleſt day thy circling lake became
Of liquid gold, and ſeem'd a moving flame:
On golden branches golden olives roll'd,
And deep Inopus flow'd in waves of gold.
Then lifting from the ſhining ſoil you preſt
With arms encircling, to your ſnowy breaſt
The new-born God, and thus with pleaſure ſpoke:
On thee, proud earth, unnumber'd altars ſmoke;
On thee fair cities, mighty ſtates are ſeen;
Thy ſhores are fertile, and thy fields are green:
Thy thronging iſlands countleſs numbers yield,
Whilſt I lie waſte with all my plains untill'd.

Οὐδ' Ηρη νεμεσησεν, ἐπει χολον ἐξελετο Ζευς,
Χρυσεα τοι τοτε ϖαντα θεμειλια γεινετο Δηλε.
Χρυσῳ δε τροχοεσσα ϖανημερος ἐρρεε λιμνη,
Χρυσειον δ' ἐκομισσε γενεθλιον ἐρνος ἐλαιης.
Χρυσῳ δε ϖλεμμυρε βαθυς Ινωπος ἐλιχθεις.
Αὐτη δε χρυσεοιο ἀπ' ὐδεος εἱλεο ϖαιδα,
Εν δ' ἐβαλευ κολποισιν· ἐπος δ' ἐφθεγξαο τοιον,
Ω μεγαλ', ὠ ϖολυβωμε, ϖολυπτολι, ϖολλα φερεσα,
Πιονες ἠπειροι τε ϖ αἱ ϖεριναιετε νησοι,

But

But ſince Apollo deigns to take my name,
The pow'r will bleſs, and grant me greater fame
Than all the world receives from Gods beſide:
More than from Neptune the Cenchræan tide;
More than Cyllene's hill, or Creta's plains,
From Hermes one, and one from Jove obtains.
By Phœbus lov'd, my ſtation here I'll keep,
And float no more amid the ſtormy deep.
So ſaying, ſhe diſplay'd her ſacred breaſt,
Which, with his lips, the ſmiling infant preſt,
And ſuck'd ambroſial juice; from whence the name
Of iſle moſt holy conſecrates thy fame,
O glorious nurſe! and hence thou ne'er ſhalt feel
The force of ſtern Belona's vengeful ſteel;
Nor here ſhall Pluto ſpread his dark domain,
Nor Mars impetuous thunder o'er thy plain.

Αὐτη ἐγω τοιηδε δυσηροτος· ἀλλ᾽ ἀπ᾽ ἐμειο
Δηλιος Απολλων κεκλησεται. ὐδε τις ἀλλη
Γαιαων τοσσονδε θεῳ ωεφιλησεται ἀλλῳ·
Οὐ Κερχνις κρειοντι Ποσειδαωνι Λεχαιῳ,
Οὐ ωαγος Ερμειη Κυλληνιος, ὐ Διῖ Κρητη,
Ως ἐγω Απολλωνι· κὴ ἐσσομαι ὐκ ἐτι ωλαγκτη.
Ωδε συ μεν κατελεξας· ὁ δε γλυκυν ἐσπασε μαζον.
Τῳ κὴ νησαων ἁγιωτατη ἐξετι κεινε
Κληζῃ, Απολλωνος κεροτροφος. ὐδε σ᾽ Ενυω,

But

But tithes, and firſt-fruits * each revolving year,
From diſtant climes ſhall on thy ſhores appear,

Οὐδ' Αἴδης, ἐδ' ἱπποι ἐπιζειϐεσιν Αρηος·
Αλλα τοι ἀμφιετεις δεκατηφοροι αἰεν ἀπαρχαι

* Tithes and firſt fruits.] The revenues levied by Delos on the ſuperſtition of the ancient world were the ſource of all the advantages of that favoured iſland; which, in the words applied by Lucian to the territory of Delphi, flouriſhed in rich luxuriance under the culture of the God. Lucian Phalar. ii. Cecrops king of Attica, or his ſon Eryſichthon, laid the foundations of the temple, about 200 feet from the ſhore, (Tourneſort t. 1. p. 300) and ſucceeding princes and republicks continued to embelliſh it for upwards of two thouſand years; a vaſt ſpace of time in the hiſtory of the world, during which Apollo's temple was held in awful veneration. The ſtatue of the God adorned the middle of the temple, holding in one hand a bow, and in the other the images of the three Graces, each diſtinguiſhed by an inſtrument of Muſic. At the foot of the ſtatue ſtood the famous altar, formed from the horns of the wild goats of mount Cynthus, the firſt trophies of Diana's archery, and artfully interwoven into an elegant ſtructure by the playful ingenuity of young Apollo. It was this cubical altar which, when Delos was afflicted by the peſtilence, the Oracle commanded the Delians to *double*. Plato who with the fire of the poet, united the patient ſagacity of the Geometer, doubled the cube, ſolved the problem, and gave birth to the ſolid geometry; exhorting his countrymen to reſpect the admonitions of the oracle, who in this memorable reſponſe, commanded them to forſake their miſerable diſputes of intereſt and ambition, and to taſte the ineſtimable charms of ſcience. The golden palm tree was the copy of that whoſe ſpreading branches had hoſpitably received Latona fainting under the pains of parturition. Every object of Delos announced the holy land, to which ſolemn deputations were ſent every fifth year in the ſpring, from the various ſtates and colonies of Greece, ſo widely diffuſed over the ancient world. Theſe deputations were called θεωριαι; the veſſels which conducted them, θεωριδες; and the perſons ſent θεωροι; words denoting the ſacred miniſtry in which they were employed. When the ſeaſon of the feſtival approached,

the

And ev'ry ſtate beneath the morning ray,
The ſtar of ev'ning, or meridian day,
Shall join the myſtic dance; ev'n thoſe renown'd
For length of days, ſhall tread the hallow'd ground
From Hyperborean ſhores *; by whom are born
The firſt ripe ears and ſheaves of yellow corn.

Πεμπονται. πασαι δε χορες ἀναγεσι πολεες,
Αἱ τε προς ἠοιην, αἱ θ' ἑσπερον, αἱ τ' ἀνα μεσσην
Κληρες ἐεσαντο, κὴ οἱ καθυπερθε βορειης
Οἰκια θεινος ἐχεσι, πολυχρονιωτατον ἄιμα.

the ſhores of Delos, and its neighbouring iſles were crowded with ſhips or gallies ſplendidly equipped, ſhining with gold and purple, and whoſe gilded oars, moving to the ſound of muſic, reflected the rays of the Sun. Each veſſel contained its offering to the Delian temple; and each contained, what was far more precious, a chorus of Grecian boys and girls, whoſe varied dances, deſcriptive of the hiſtory of Latona and her divine children, formed the greateſt ornament of the feſtival.

* Hyperborean ſhores] Spanheim on this occaſion pours forth a profuſion of learning, and mixes conjectures with facts. We know from Herodotus, that the Hyperboreans or Arimaſpi a northern nation, ſent deputations to Delos; but that the laſt deputies ſent thither having died in the iſland, the Hyperboreans thenceforth contented themſelves with delivering their preſents on the frontiers of their country to a nation near the Scythians. (Herodot. VI. 33.) The Scythians delivered them to the Pelaſgi of Epirus, who ſent them acroſs Greece to Eubæa, from whence they were conveyed to Tenos, and finally delivered by the Tenians to the prieſts of Delian Apollo. The names of the firſt Hyperborean deputies, Upis Hecaerge and Loxo, if not Hellenized by Callimachus, betray a Grecian extraction, and would prove that the Hyperboreans were an obſcure but adventurous, colony of Greeks, who had ſettled on ſome remote ſhore of the north.

And the Pelaſgi, from Dodona's ſhores,
Shall firſt receive the conſecrated ſtores;
The race, that nightly reſt along the ground,
Attentive to the caldron's myſtic ſound *;
Conſign'd by them the grateful off'rings fill
The Melian city, and the ſacred hill:
From whence they paſs to fair Lilantia's land,
And from Eubœa reach thy neighbouring ſtrand.
But Upis bright, and Hecaërge kind,
And Loxo daughters of the Northern wind,

Οἱ μεντοι καλαμην τε καὶ ἱερα δραγμᾶτα πρωτοι
Ασαχυων φορεουσιν· ἃ Δωδωνηθε Πελασγοι
Τηλοθεν ἐκβαινοντα πολυ πρωτιστα δεχονται
Γηλεχεες θεραποντες ἀσιγητοιο λεβητος.
Δευτερον ἱερον ἀστυ, καὶ ἑρεα Μηλιδος αἰης
Ερχονται· κειθεν δε διαπλωουσιν Αβαντων
Εἰς ἀγαθον πεδιον Ληλαντιον. εὖδ' ἐτι μακρος
Ο πλοος Εὐβοιηθεν· ἐπει σεο γειτονες ὁρμοί.
Πρωται τοι τα δ' ἐνεικαν ἀπο ξανθων Αριμασπων
Οὐπις τε, Λοξω τε, καὶ εὐαιων Εκαεργη,

* The Caldron's myſtic ſound.] This refers to the brazen kettles of Dodona, the moſt probable account of which is, that they were ſo formed and arranged that by ſtriking one of them the ſound communicated to the reſt: (Demon apud Suidam) by which means they made a continual noiſe; and thence a great talker was called proverbially, Δωδωνειον χαλκειον, a Dodonean kettle.

With pious hands the firſt ripe off'rings bore
To Delos' iſle, from th' Arimaſpian ſhore
Fair youths attending, that return'd no more,
But here were bleſs'd; and hence each hallow'd name
Shall ever flouriſh in immortal fame.
For when the Delian nymphs, a beauteous throng!
With am'rous throbbings hear the nuptial ſong;
The joyful bridegroom hails the bliſsful morn,
Whilſt from his face the virgin down is ſhorn;
The bluſhing bride, with equal ſpeed, prepares,
And from her head divides the votive hairs;
The firſt is ſacred to the youths divine,
The beauteous locks adorn the virgin's ſhrine *.
From thee, fair Delos, ſweet perfumes aſcend;
Still, at thy feet, encircling iſlands bend;

Θυγατερες Βορεαο, κ᾽ ἀρσενες οἱ τοτ᾽ ἀριζοι
Ηϊθεων. ἐδ᾽ οἱγε παλιμπετες οἰκαδ᾽ ἱκοντο·
Εὐμοιροι δ᾽ ἐγενοντο, κ᾽ ἀκλεες ἐποτ᾽ ἐκεινοι.
Ητοι Δηλιαδες μεν, ὁτ᾽ εὐηχης ὑμεναιος
Ηθεα κυραων μορμυσσεται, ἡλικα χαιτην
Παρθενικαι, παιδες δε θερος το πρωτον ἱελῳ
Αρσενες ἡϊθεοισιν ἀπαρχομενοι φορευσιν.
Αζερη θυοεσσα, σε μεν περι τ᾽ ἀμφι τε νησοι

* Virgins ſhrine.] Theſe circumſtances are likewiſe related by Herodotus. L. IV. C. 34.

To

To ſolemn ſongs their verdant heads advance,
And ſeem to move, as in the mazy dance;
When ev'ning Heſper darts his rays around
Thy flow'ry ſhores; and brightens at the ſound.
By choſen youths the lofty lays are ſung
That flow'd from Lycian Olens * tuneful tongue,
An ancient ſeer; fair virgins dance around,
And ſhake, with choral feet, the ſolid ground.
Bright Venus, liſt'ning to the hymns divine,
The nymphs with garlands deck her ancient ſhrine,
By Theſeus rais'd †; when with the ſons of Greece
From Cretan plains he gain'd the ſhores in peace;

Κυκλον ἐποιησαντο, καὶ ὡς χορον ἀμφεβαλοντο,
Οὐτε σιωπαλην, ἐτ' ἀψοφον. ἐλκος ἐθειραις
Εσπερος ἀλλ' αἰει σε καταβλεπει ἀμφιβοητον.
Οἱ μεν ὑπαειδεσι νομον Λυκιοιο γεροντος,
Ον τοι ἀπο Ξανθοιο θεοπροπος ἠγαγεν Ωλην·
Αἱ δε ποδι πλησσεσι χορητιδες ἀσφαλες ἐδας.
Δη τοτε καὶ στεφανοισι βαρυνεται ἱερον ἀγαλμα
Κυπριδος ἀρχαιης ἀριηκοον· ἡν ποτε Θησευς
Εἱσατο συν παιδεσσιν, ὁτε Κρητηθεν ἀνεπλει.

* Lycian Olen was the moſt ancient of all the Greek Poets, prior not only to Homer but to Orpheus. He compoſed hymns for the prieſts of Delphi and Delos. Pauſan. in Phocic. & Bœotic.

† The Athenians never failed to diſtinguiſh themſelves on every occaſion of piety as well as patriotiſm. Theſeus ſailed to Delos, and returned thanks for the ſucceſs of his

Return'd in triumph o'er the briny main,
From fell Paſiphaës monſtrous offspring ſlain;
For Venus guided thro' the maze beneath,
The winding lab'rinth, and the den of death.
Hence beauteous Queen, he led the choir around
Thy ſacred altars, to the ſolemn ſound
Of melting lyres; and here the Athenians ſent,
In grateful memo'ry of this fam'd event,
The ſhrouds and tackling to the God of day,
That ſtill remain, nor ſhall with time decay.
And ſince, Aſteria, thy bright ſhores are crown'd
With ſmoking altars, and with hymns reſound,
What mariners, when ſwift-wing'd veſſels keep
Their courſe by thee, along th' Ægean deep,

Οἱ χαλεπον μυκημα κὴ ἀγριον ὑια φυγοντες
Πασιφαης, κὴ γναμπτον ἑδος σκολιε λαβυρινθε,
Ποτνια σον περι βωμον ἐγειρομενε κιθαρισμε
Κυκλιον ὠρχησαντο· χορε δ' ἡγησατο Θησευς.
Ενθεν ἀειζωντα θεωριδος ἱερα Φοιβῳ
Κεκροπιδαι πεμπεσι τοπηϊα νηος ἐκεινης.
Αἰερια πολυβωμε, πολυλλιτε, τις δε σε ναυτης

his Cretan expedition, the deſtruction of the fierce Minotaur and the delivery of Athens from a cruel and ignominious tribute.

Tum pendere pœnas
Cecropidæ juſſi, miſerum! *ſeptena* quotannis Corpora natorum. VIRGIL.

But here ſhall ſtop, and furl their ſwelling ſails,
Tho' bent on ſpeed, and borne by driving gales?
Nor ſhall return, till circling o'er the ground,
They ſhape the maze, and the ſtruck altar ſound
With myſtic blows, nor till at they command,
With arms averted, as the rites demand,
They bite the ſacred olive *. Thus the god,
O Nymph of Delos, in thy bright abode,
Was entertain'd; and thus Apollo ſpent
His infant-years in mirth and ſweet content.
Hail! fair Aſteria, girt with iſles around,
Like Veſta † ſtationed, and for peace renown'd;

Εμπορος Αιγαιοιο παρηλυθε νηϊ θεσση;
Ουχ ἑτω μεγαλοι μιν ἐπιπνειουσιν ἀηται,
Χρειω δ' ὁττιταχιςον ἀγει πλοον· ἀλλα τα λαιφη
Ωκεες ἐξειλαντο, κ᾽ ἑ παλιν αὐθις ἐβησαν
Πριν μεγαν ἠ σεο βωμον ὑπο πληγησιν ἐλιξαι
Ρησσομενον, κ᾽ πρεμνον ὀδακτασαι ἄγνον ἐλαιης,
Χειρας ἀποςρεψαντας. ἁ Δηλιας εὑρετο νυμφη
Παιγνια κυριζοντι κ᾽ Απολλωνι γελασυν.

* They bite the ſacred olive.] Theſe extraordinary ceremonies were practiſed in imitation of the ſimple ſports or amuſements that diverted Apollo and Diana in their youth; ceremonies ludicrous indeed, yet not therefore inconſiſtent with the genius of Grecian ſuperſtition.

† Delos is called the Veſta of the iſles for two reaſons, its immobility or tranquillity, and its occupying the center of the Cyclades.

Stat

Hail Phœbus! Guardian of thy ſacred ſhore;
And hail the Goddeſs *, whom Latona bore!

Ιϛιη ὠ νησων, εὐεϛιε, χαιρε μεν αὐτη,
Χαιροι δ' Απολλων τε, ϗ ἣν ἐλοχευσατο Λητω. 325

Stat vi terra ſua, vi ſtando veſta vocatur. OVID.

Veſta, whether taken to denote the Earth, as above; or to denote the Element of Fire, as in another paſſage of the ſame author;

Nec tu aliud Veſtam, quam vivam intellige flammam, ſtill occupied the center according to the mythological philoſophy.

ἡ μεσον οικον εχεις πυρος αεναοιο μιγιϛα. ORPHEUS.

* The Poet concludes very properly with this addreſs to Diana, leſt that jealous goddeſs, as ſhe is more than once deſcribed in theſe hymns, ſhould have been offended at his neglect.

END OF THE HYMN TO DELOS.

THE FIFTH HYMN

OF

CALLIMACHUS.

ON

THE BATHING OF PALLAS *.

COME forth, come forth †, ye virgins, and prepare
The bath for Pallas with aſſiduous care:

ΟΣΣΑΙ λωτροχοοι τας Παλλαδος, ἐξιτε πασαι,
Ἐξιτε. την ἱππων ἀρτι φρυασσομεναν

* On the bathing of Pallas.] The Greeks inhabiting a warm climate, and being unacquainted with the uſe of linen, had recourſe to bathing as eſſential to cleanlineſs and health. A practice which they found to be uſeful and agreeable to themſelves, they naturally tranſfered to their Gods: for as Ariſtotle juſtly obſerves in the firſt book of his Politicks, "men having made the Gods after their own image, naturally aſcribe to thoſe etherial beings, their own cuſtoms and manners." Criticks who look for hidden myſteries and a double meaning in the rites of heathen mythology, conſider theſe ceremonial waſhings as ſymbolical and figurative: and regard ſuch external purifications as mere types of that inward purity, which religion ſo powerfully recommends. Spanheim thinks that in the bathing of Pallas, he ſees evident traces of the Moſaic inſtitutions. He refers to Numbers viii. 7. "And thus ſhalt thou do unto them (the Levites) to cleanſe them: ſprinkle water of purifying

The Goddeſs comes; from yon' ætherial meads
I hear the ſnorting of her fiery ſteeds.

Ταν ἱεραν ἐσακεσα, ϗ ἁ θεος εὐτυκος ἐρπει·

ing upon them and let them ſhave all their fleſh, and let them waſh their cloaths, and ſo make themſelves clean." And to Iſaiah li. 11. "Depart ye, Depart ye, go ye out from thence, touch no unclean thing: go ye out of the midſt of her: be ye clean that bear the veſſels of the Lord." But it is to be obſerved, that it is a very different thing to require cleanlineſs in them who officiate at the altar, and to ſuppoſe that the Gods themſelves, as well as their miniſters, require being purified by ablutions. In the text above quoted, the Levites are commanded not only to waſh with water but to ſhave their fleſh: and the latter cuſtom prevailed alſo among the ancient Egyptians, as appears from the figures of the Egyptian prieſts delineated by M. Bruce. The heads of the figures diſcovered among the ruins of ancient Thebes are cloſely ſhaven; but hair forms a diſtinguiſhing ornament of the Grecian divinities, male and female. Pallas was not only to be waſhed, but anointed; but the practice of anointing, as we are told by Joſephus, De *Bell. Jud.* ii. C. VII. and by Porphyry (De Abſ. l. iv. p. 383), was ſtrongly condemned by the Eſſenians, the pureſt and moſt ſpiritual ſect of the Jews. Pallas, alſo, as we are told in this hymn, practiſed the gymnaſtic exerciſes, which all freeman were commanded to practice in moſt Grecian repub'ics, as we learn from Ariſtotle; and in which even women are enjoined to participate by the laws of Lycurgus and of Plato. Still faithful to their principles, the Greeks, in the pithy language of Ariſtottle, which often contains a ſcience in a ſentence, "continually transferred human cuſtoms to the Gods;" believing that by exerciſes which they found beneficial to themſelves even Minerva might embelliſh her beauty, and fortify her ſtrength. By this we do not mean that the heathen mythology was intirely the work of fancy: its foundation was doubtleſs laid in philoſophical doctrines. and in ancient traditions derived from thoſe great events recorded in the books of Moſes. But the ſuperſtructure ill correſponded with the foundation; and in endeavouring to reduce this fanciful ſuperſtructure to the regularity of a fixed plan, men of more learning than judgment bewilder their readers and themſelves.

† Come forth, Come forth.] In commands, particularly relating to the ſervice of the Gods,

Come forth, come forth, ye brown Pelaſgian maids;
For bright Minerva never ſeeks the ſhades,
Nor bathes her limbs in the refreſhing flood,
Till from her ſteeds ſhe waſh the duſt and blood:
Not tho' th' immortal arms, as once before,
Were ſtain'd with ſlaughter'd giants reeking gore.

Σεσθε νυν, ὠ ξανθαι, σεσθε Πελασγιαδες.
Οὐ ποκ' Ἀθαναια μεγαλως ἀπενιψατο παχεις,
Πριν κονιν ἱππειαν ἐσελασαι λαγονων·
Οὐδ' ὁκα δη λυθρῳ πεπαλαγμενα παντα φερoισα
Τευχεα των ἀδικων ἠνθ' ἀπο γηγενεων.

Gods, thoſe repetitions and reduplications of words are common among the poets, Greek and Latin, particularly in the choral ſongs of the Greek Tragedians.

Ye Virgins] Minerva the patroneſs of purity was to be ſerved by virgins only. But theſe Virgins continued to be prieſteſſes of the Goddeſs only untill they attained the marriageable age. Pauſan. L. VII. p. 451. They then cut off a lock of their hair, and dedicated it as a peace offering in the temple of Minerva.

——————hic more parentum
Jaſides, thalamis ſibi caſta adoleſceret ætas,
Virgineas libare comas, primoſque ſolebant
Excuſare toros, Theb. II. V. 252.

Ver. 10. Were ſtained with ſlaughterd Giants recking gore] This circumſtance is introduced with great propriety, Minerva being ſaid to have gained the ακρια or firſt prizes of valour in the glorious victory of the Gods over the earth-born Giants. Phurnutus p. 189. To which Horace alludes in theſe beautiful lines.

Quid Rhaecus, evulſisque truncis
Enceladus Jaculator audax
Contra ſonantem Palladis aegida
Poſſent ruentes? Hor. Carm. liii. Od. 4.

Nor till, unloosing from the car, she lave
The courser's panting side in ocean's wave,
And cleanse their mouths that gather'd foam distains,
When bounding swift, they shake the flowing reins.
Come forth, ye nymphs; no precious ointments bring
(I hear the wheels around her axles ring)
Nor oils, in alabaster * smooth, prepare;
Nor oils, nor unguents are Minerva's care;
She needs no glass; her eyes are ever bright,
Nor when the Phrygian youth on Ida's height,

Αλλα πολυ πρατιζον ὑφ' ἁρματος αὐχενας ἱππων
Λυσσαμενα, παγαις ἐκλυσεν Ωκεανω
Ιδρω κὴ ῥαθαμιγγας· ἐφοίβασεν δε παγεντα
Παντα χαλινοφαγων ἀφρον ἀπο ζομάτων.
Ω ἰτ' Αχαιϊαδες· κὴ μη μυρα, μηδ' ἀλαβαζρως
(Συριγγων ἀϊω φθογγον ὑπαξονιων)
Μη μυρα λωτροχοοι τα Παλλαδι, μηδ' ἀλαβαζρως
(Οὐ γαρ Αθαναια χριματα μικτα φιλει)

No precious unguents bring] Athenacus L. XV p. 687, observes that Sophocles in a Tragedy, called the Cretans, now lost, introduces Venus with her perfumes and her looking Glass, but Minerva anointed with oil only, after performing the gymnastic exercises. All the retinue of Venus delight *in mixt unguents* χριματα μικτα; but it became not the purity of Pallas to employ those pernicious drugs, which beaux and fine ladies are often *obliged* to make use of.

Alabaster. V. 17] Unguents, says Pliny, are best preserved in alabaster. Plin l. XIII. C. 2. Her eyes are ever bright] γλαυκωπις Αθηνη alluding to the bright blue eyes properly scribed to the Goddess of wisdom, the eye being the Index of the mind.

Misjudged

Misjudg'd the ſtrife, did mighty Pallas gaze
On poliſh'd braſs, or Simois' wat'ry maze;
Nor Jove's imperial queen: but Venus fair
Fond ſeiz'd the charm, and oft replac'd her hair.
Whilſt Pallas drove around, and urg'd her ſteeds,
Like Leda's offspring on Eurotas' meads;
Then o'er her limbs ſhe pour'd ambroſial oil,
The produce of her garden's fertile ſoil.

Οἰσετε· μηδε κατοπτριν. ἀει καλον ὁμμα το τηνας.
Οὐδ' ὁκα ταν Ιδαν Φρυξ ἐδικαζεν ἐριν,
Οὐδ' ἐς ὀρειχαλκον μεγαλα θεος, ἁδε Σιμουντος
Εβλεψεν δινᾶν ἐς διαφαινομεναν·
Οὐδ' Ηρη· Κυπρις δε διαυγεα χαλκον ἑλοισα,
Πολλακι ταν αὐταν δις μετεθηκε κομαν.
Α δε, δις ἑξηκοντα διαθρεξασα διαυλῶς,
Οἱα παρ' Εὐρωτα τοι Λακεδαιμονιοι

* On poliſhed braſs] The ορειχαλκος, or mountain braſs. This was the only artificial looking glaſs, till luxury introduced mirrors of ſilver, which Pliny refers to the age of Pompey. But golden ones were known in Aſia long before. In the Troades of Euripides. v. 1107, Helen is ſaid to have brought from Troy

χρυσεα δε ευοπτρα παρθενων
χαριτας—

Golden looking glaſſes,
The ornaments of girls.

V. 28. * She poured ambroſial oil.] The ancients rubbed with oil both before, and after, their exerciſes. Galen de ſanit. tuend. ii. 4 and 7. defends this practice, and the uſe of oil in general, againſt Archidamus, who preferred dry frictions.

Behold, ye nymphs, the bluſhing morn ariſe
More bright than roſes' or pomegranates' dyes;
Bring forth the ſacred oil that Caſtor us'd,
And o'er Alcides manly ſtrength diffus'd:

Ἀϛερες, ἐμπεραμως ἐτριψατο λιτια λαβοισα
Χριματα, τας ἰδιας ἐκγονα φυταλιας.
Ω κωραι, το δ' ἐρευθος ἀνεδραμε ῳρωϊον, οἱαν
Η ῥοδον ἠ σιβδης κοκκος ἐχει χροιαν.
Τῳ κ̀ νυν ἀρσεν τε κομισσατε μενον ἐλαιον,
Ω Καϛωρ, ᾧ κ̀ χριεται Ηρακλεης·

Pomegranates' dyes. V. 30] In former times they dyed ſcarlet with the fruit of the Pomegranate. Peacham on drawing.

V. 30. Behold, ye nymphs, the bluſhing morn ariſe
More bright then roſes or pomegranates' dyes.]

I have taken this paſſage in the ſenſe in which it is underſtood by all thoſe who have tranſlated or commented Callimachus. Yet an attentive conſideration of the words in the original would incline me to aſſign to them a ſtill more poetical meaning. The poet ſays that "Minerva inſtead of embelliſhing her charms by mixed unguents applied by the aſſiſtance of her looking glaſs, drove 24 miles at full ſpeed, and then ſkilfully employed for her perſon, oil only, the native fruit of her own plantation. In conſequence of which the morning red ſprung up, rivalling the beauty of the roſe or pomegranate. Therefore bring with you oil only." Callimachus, who has been obſerved, even in his hymns to admit ſtrokes of ſatire, perhaps intended a leſſon to the court ladies of Alexandria, and might poſſibly have in view a paſſage in the Vth book of Xenophon's Memorabalia; in which exerciſe is ſaid to be the beſt embelliſher of beauty. "Iſchomachus, as Socrates tells us in that paſſage, had married a very young wife, whom he obſerved one day with her face painted, and with high-heeled ſhoes to make her appear taller. Iſchomachus, who is deſcribed as a man of great prudence, chid her with ſeverity for theſe impertinent follies. Could ſhe imagine to paſs ſuch ſilly deceits on a man well acquainted with her, and

Bring forth the comb, that ſhines with yellow gold,
To ſmooth her hairs, and curl each beauteous fold.
Come forth, Minerva; lo! thy virgins wait;
Aceſtor's offspring ſtand before the gate,
And bear Tydicles' ſhield with holy hands,
As once the good Eumedes gave commands,

Οἴσετε κὴ κτενα οἱ παγχρυσεον, ὡς ἀπο χαιταν
Πεξηται, λιπαρον σμασαμενα πλοκαμον.
Εξιθ' Αθαναια· παρα τοι καταθυμιος ἱλα,
Παρθενικαι μεγαλων παιδες Ακεσοριδαν.
Ω Θανα, φερεται δε κὴ ἁ Διομεδεος ἀσπις,
Ως ἐθος Αργειων τυτο παλαιοτερον

and who ſaw her daily. If ſhe wiſhed to have a brighter complexion, why did ſhe not weave at her loom, ſtanding up-right! This, and ſuch exerciſes would ſtrengthen her conſtitution, and give her a natural bloom, which the moſt exquiſite paint could not imitate."

Aceſtor's offspring V. 36] In Greece particular families, or tribes, were frequently dedicated to the miniſtry of particular divinities. We are told by the ſcholiaſt that the Aceſtorides were an illuſtrious family at Argos, from which only the virgins, who ſerved Minerva in this ceremony, could lawfully be choſen.

And bear Tydides' ſhield V. 37] Ulyſſes and Diomede were the favourite heroes of Minerva. Dr. Dodd quotes with propriety as illuſtrative of this paſſage the following beautiful lines.

But Pallas now Tydides' ſoul inſpires,
Fills with her force, and warms with all her fires:
Above the Greeks his deathleſs fame to raiſe,
And crown her hero with diſtinguiſhed praiſe.
High on his helm celeſtial lightning's play
His beamy ſhield emits a living ray;

The

Thy favour'd prieſt; for when bad men combin'd
Againſt his life, he fled, nor left behind
Thy ſacred image, which, with pious toil,
He plac'd on lofty Creon's rocky ſoil;
On Creon's pointed cliffs, renown'd in fame,
And call'd Palladian from thy ſacred name.
Come forth, Minerva; from whoſe golden helm
Red lightning glances on th' unhallow'd realm:

Εὐμηδης ἐδιδαξε, τεϊν κεχαρισμενος ἱρευς·
Ος ποτε βελευτον γνυξ ἐπι οἱ θανατον
Δαμον ἑτοιμαξοντα, φυγᾳ τεον ἱρον ἀγαλμα
Ωιχετ' ἐχων, Κρειον δ' εἰς ὄρος ᾠκισατο,
Κρειον ὄρος· σε δε, δαιμον, ἀποῤῥωγεσσιν ἐθηκεν
Εν πετραις, αἱς νυν ἐνομα Παλλατιδες.
Εξιθ' Αθαναια περσεπτολι, χρυσεοπηληξ,
Ιππων κὴ σακεων ἀδομενα παταγῳ.

The unweary'd blaze inceſſant ſtreams ſupplies
Like the red ſtar that fires th' autumnal ſky
When freſh he rears his radiant orb to fight,
And bathed in ocean ſhoots a keener light.

Such was the famous ſhield of the hero, who removed the famous Palladium from Troy, and was rewarded with immortallity as Pindar tells us by his almighty patroneſs.

Διομηδεα δε αμβροτον
Ξαιθη ποτε γλαυκωπις εθηκε θεον

The fair-haired blue-eyed Minerva formerly made Diomede an immortal God. His worſhip therefore was naturally joined to that of Minerva herſelf, by the grateful partiality of his Argive countrywomen.

Come

Come forth, Minerva; pleas'd with wars' alarms,
The bounding courſer, and the clang of arms.
This day, ye maids, the cleanſing water bring,
Not from the river, but the chryſtal ſpring.
This day, ye maids, at Pi.yſadea fill
The brazen urn, or Amymone's rill:
For Inachus, from yon' green mountain pours
His waters, bright with gold, and gay with flow'rs
To fill the bath. Pelaſgian! fly from harms,
Nor unpermitted view Minerva's charms;

Σαμερον ὑδροφοροι μη βαπτετε· σαμερον Αργος
Πινετ' ἀπο κραναν, μηδ' απο των ποταμων.
Σαμερον αἱ δωλαι τας καλπιδας ἠ 'ς Φυσαδειαν,
Η ἐς Αμυμωνην οἰσετε ταν Δαναω.
Και γαρ δη χρυσῳ τε κ᾽ ἀνθεσιν ὑδατα μιξας
Ηξει φορβαιῶν Ιναχος ἐξ ὀρεων,
Τᾷ Θανᾳ το λοετρον ἀγων καλον. ἀλλα, Πελασγε,
Φραζεο μ᾽ ἐκ ἐθελων ταν βασιλειαν ἰδῃς.

V. 55. Pelaſgian fly from harms
Nor unpermitted view Minerva's charms.]

The divinities of Greece ſhewed themſelves only to favoured perſons; all others who beheld them, even though involuntarily, ſuffered greviouſly for this unintentional offence. Such is the general doctrine, which is proved by a great variety of concurring paſſages. The injuſtice and cruelty of this law appears the more evidently, when it is conſidered that Gods could render themſelves inviſible whenever they pleaſed (Homer paſſim) They therefore voluntarily furniſh to men an opportunity of commiting an unvoluntary crime, which is puniſhed by ſome *dreadful* calamity; for Tireſias who was puniſhed

Leſt, from your blind-ſtruck eyes, ſhe ſnatch away
The tow'rs of Argos, and the golden day.
Come forth, Minerva; while to nymphs I ſing
A tale renown'd, and ſtrike the vocal ſtring.
  Attend, ye maids.—A nymph of Thebæ's town,
Tireſias' mother, from Minerva won
Diſtinguiſh'd love. The ſacred pair were join'd
In friendſhip ſweet, the union of the mind.
And, when the pow'r to Theſpis urg'd her ſteeds,
To Haliartus, o'er Bœotias meads,
Or Coronea, by Curalius' flood,
Where, near a breathing grove, her altar ſtood;

Ος κεν ἰδῃ γυμναν ταν Παλλαδα ταν ϖολιȣχον,
  Τὠργος ἐσοψειται τȣτο ϖανυσατιον.
Ποτνι' Αθαναια, συ μεν ἐξιθι· μεσφα δ' ἐγὼ τι
  Ταις δ' ἐρεω. μυθος δ' ȣ̓κ ἐμος, ἀλλ' ἑτερων.
Παιδες, Αθαναια νυμφαν μιαν ἐν ϖοκα Θηβαις
  Πȣλυ τι κ̓ ϖερι δε φιλατο ταν ἑτεραν,
Ματερα Τειρεσιαο, κ̓ ȣ̓ϖοκα χωρις ἐγεντο·
  Αλλα κ̓ ἀρχαιων ευτ' ἐπι Θεσπιεων,
Η 'πι Κορωνειας, ἠ εἰς Αλιαρτον ἐλαυνοι
  Ιππȣς, Βοιωτων ἐργα διερχομενα,
Η 'π' Κορωνειας, ἱνα οἱ τεθυωμενον ἀλσος
  Και βομοι ϖοταμῳ κειντ' ἐπι Κȣραλιῳ·

with blindneſs only, was conſidered as meeting with a treatment uncommonly mild, proceeding from the partiality of Minerva for his mother.

Still

Still in the car the nymph attending rode.
Nor dance, nor ſocial converſe pleas'd the God,
Unleſs her dear Chariclo led the way:
But ſhe, with many tears, muſt ſhortly pay
For Pallas' love, and woes attend behind.
For when the pair their ſhining veils unbind
To bathe their limbs in Hippocrene's rills
(That ſoftly flow from Heliconian hills)
At mid-day, when no breath was heard around,
Nor from the mountain came the ſtilleſt ſound.
At mid-day bathing, when the ſun was bright,
And ſilence reign'd, as at the noon of night.
The firſt ſoft down juſt riſing on his face,
Tireſias then with hounds approach'd the place,

Πολλακις ἁ δαιμων μιν ἐῳ ἐπεβασατο διφρω.
Οὐδ' ὀαροι νυμφαν ὑδε χοροσασιαι
Αδειαι τελεθεσκον, ὁτ' ἐχ ἀγειτο Χαρικλω.
Αλλ' ἐτι κἠ τηναν δακρυα πολλ' ἐμενε,
Καιπερ Αθαναιᾳ καταθυμιον εὐσαν ἑταιραν.
Δη ποτε γαρ πεπλων λυσαμενα περονας,
Ιππω ἐπι κρανᾳ Ελικωνιδι καλα ῥεοισᾳ
Λωντο· μεσαμβρινα δ' ἐιχ' ὀρος ἀσυχια.
Αμφοτεραι λωοντο, μεσαμβριναι δ' ἐσαν ὡραι·
Πολλα δ' ἀσύχια τηνο κατειχεν ὀρος.
Τειρεσιας δ' ἐτι μενος ἁμαι κυσιν, αρτι γενεια

To quench his thirſt in the refreſhing ſtreams,
And undeſign'd beheld their naked limbs:
Ah! luckleſs youth; for thus Minerva ſpoke,
Tho' ſoft'ning pity ſmooth'd her angry look.
  Euerus' ſon! what unpropitious God
Has led thy ſteps to this retired abode?
Some dæmon urg'd thee, this unhappy day;
Doom'd hence no more to bear thy ſight away.
  She ſaid: thick darkneſs inſtant veil'd his eyes;
Amaz'd he ſtood, and ſpeechleſs with ſurprize:
Black horror chill'd his limbs: his mother mourn'd
With rage and grief, and furious thus return'd.
  What haſt thou done? Is this Minerva's love?
And this the kindneſs of the God's above?

Περκαζων, ἱερον χωρον ἀνεςρεφετο,
Διψασας δ' ἀφατον τι, ποτι ῥοον ἠλυθε κρανας,
  Σχετλιος· ἐκ ἐθελων δ' εἰδε τα μη Θεμιδες.
Τον δε χολωσαμενα περ, ὁμως προσεφασεν Αθανα,
  Τις σε, τον ὀφθαλμως ἐκ ἐτ' ἀποισομενον,
Ω Εὐηρειδα, χαλεπην ὁδον ἀγαγε δαιμων;
  Α μεν ἐφα, παιδος δ' ὀμματα νυξ ἐβαλεν.
Εςαθη δ' ἀφθογγος· ἐκολλαςαν γαρ ἀνιαι
  Γωνατα, κ᾽ φωναν ἐσχεν ἀμηχανια.
Α νυμφα δ' ἐβοησε, Τι μοι τον κωρον ἐρεξας
  Ποτνια; τοιαυται δαιμονες ἐςε φιλαι;

My

My Son's bright eyes thou haſt for ever clos'd,
Becauſe he ſaw thy beauteous limbs expos'd.
Since he no more beholds ætherial day,
No more my feet on yonder mountain ſtray;
Since he no more this happy ſcene ſhall view,
Ye pendant rocks! Ye falling rills adieu!
Ah! wretched mother; more unhappy ſon!
Revengeful Goddeſs! What could he have done?
Thy worthleſs goats and hinds were once his prize;
For which, unpitying pow'r, you ſeiz'd his eyes!
She ſaid: with circling arms embrac'd her ſon,
And pour'd her ſorrows, helpleſs and undone,
As for her young ſad Philomel complains,
In mournful notes, and melancholy ſtrains.
At her diſtreſs Minerva's eyes o'erflow,
And thus ſhe ſooth'd her lov'd Companion's woe.

Ομματα μοι τȣ παιδος ἀφειλεο. τεκνον ἀλαϛε
Εἰδες Αθαναιας ϛηθεα ϗ λαγονας·
Αλλ' ȣ̓κ ἀελιον παλιν ὀψεαι· ὠ ἐμε δειλαν.
Ω ὀρος, ὠ Ελικων ȣ̓κ ἐτι μοι παριτε.
Η μεγαλ' ἀντ' ὀλιγων ἐπραξαο· δορκας ὀλεσσας,
Και προκας ȣ̓ πολλας, φαεα παιδος ἐχεις.
Α μεν ἐπ' ἀμφοτεραισι φιλον περι παιδα λαϐοισα
Ματηρ μεν γοερων ὀιτον ἀηδονιδων
Αγε βαρυ κλαιȣσα. θεα δ' ἐλεησεν ἑταιραν,

Recal theſe haſty words, O Nymph divine;
Thy ſon is blind, but not by my deſign.
The pow'rs of heav'n delight not to deſtroy,
Nor ſnatch the light from ev'ry beauteous boy:
Charge not, my friend, this dire miſchance on me;
For ev'ry man, by Saturn's ſtern decree,

Και μιν Αθαναια προς τοδ' ἐλεξεν ἐπος,
Δια γυναι, μετα παντα βαλευ παλιν ὁσσα δι' ὀργαν
Εἰπας. ἐγω δ' ἠτοι τεκνον ἐθηκ' ἀλαον.
Οὐ γαρ Αθαναιᾳ γλυκερον τελει ὀμματα παιδων
Αρπαζειν· Κρονιοι δ' ὡδε λεγοντι νομοι.

For every man by Saturn's ſtern decree.] This circumſtance is worthy of obſervation. It is not Minerva herſelf but the laws of Saturn κρονιοι νομοι that puniſhed Tireſias. If the doctrine ſtated in the former note were founded on the divine maxims of heathen antiquity, and theſe maxims themſelves were indeed derived, as Spanheim and others think, from a more venerable ſource, (referring to Exodus xix. and xx. and xx. and xxi. &c.) our ſerious thoughts will teach us that theſe heaven-ſprung laws might be founded on the ſalutary principle of inculcating reverence and reſignation; duties which obſervation and reflection, that is, the knowledge of nature and of ourſelves, continually and powerfully inculcate on the wiſe, but which the bulk of mankind can only be taught by the ſtrong impreſſions of terror. The propriety of enforcing them in this manner on the Egyptians, among whom Ptolemy had introduced the rites of Grecian ſuperſtition, is ſufficiently evident; and Callimachus, who may be regarded as the Poet laureat, both of Ptolemy Philadelphus, and of his ſucceſſor Ptolemy Euergetes, could not better pay his court, than by ſtrengthening the foundation of a religious worſhip, which thoſe enlightened princes regarded as intimately connected with the ſtability of their royal authority.

That,

That, unpermitted, views the pow'rs divine,
Still makes atonement with an ample fine.
Before his birth, bright Nymph, the Parcæ ſpun
This fatal thread for thy much-favour'd Son.
Mourn not, Tireſias, tho' thy lot be hard,
But for the deed receive a great reward.
What Hecatombs would fair Cadmeïs burn?
Nor more would wretched Ariſtæus mourn
In after-times, when young Actæon dies;
Could he return with only loſs of eyes.
For tho' Diana's fav'rite in the chace,
And ſkill'd, with her, to hunt a ſavage race;
Yet when the Youth, unwilling, tempts her wrath,
And undeſign'd beholds her in her bath,

Ος κε τιν' ἀθανατων' ὁκα μη Θεος αὐτος ἑληται,
Αθρησῃ, μισθῳ τετον ἰδειν μεγαλῳ.
Δια γυναι, το μεν ὐ παλιναγρετον αὐθι γενοιτο
Εργον· ἐπει μοιραν ὡδ' ἐπενευσε λίνα,
Ανικα τοπρωτον νιν ἐγειναο· νυν δε κομιζευ,
Ω Εὐηρειδα, τελθος ὀφειλομενον.
Ποσσα μεν ἀ Καδμηϊς ἐσυτερον ἐμπυρα καυσει,
Ποσσα δ' Αριταιος, τον μονον εὐχομενοι
Παιδα τον ἀβαταν Ακταιονα τυφλον ἰδεσθαι.
Και τηνος μεγαλας συνδρομος Αρτεμιδος
Εσσεται· ἀλλ' ὐκ αὐτον ὁ, τε δρομος αἱ τ' ἐν ὀρεσσι
Ρυσευνται ξυναι ταμος ἑκαβολιαι.

Nor

Nor chace nor ſports avail: She gives the word,
And his fierce dogs devour their former Lord.
Thro' loneſome woods the Mother then ſhall rove,
Collecting his white bones from ev'ry grove,
And call thee bleſt, and not like her undone,
That from the hills, receives thy ſightleſs ſon.
Then weep no more, O moſt belov'd of friends;
A gift more glorious on that Son attends,
For great Minerva, from this happy hour,
His breaſt irradiates with prophetic pow'r,
Illumes his mind, and grants him greater praiſe,
Than e'er ſhall crown the Seers of future days.
For he ſhall mark the wand'ring birds that fly
To right, to left, along th' ætherial ſky,

Οπποταν ἐκ ἐθελων περ ἰδῃ χαριεντα λοετρα
Δαιμονος· ἀλλ᾽ αὐται τον πριν ἀνακτα κυνες
Τετακι δειπνησευντι. τα δ᾽ υἱεος ὀσεα ματηρ
Δεξειται, δρυμως παντας ἐπερχομενα·
Ολβιζαν ἐρεει σε κῆ εὐαιωνα γενεσθαι,
Εξ ὀρεων ἀλαον παιδ᾽ ὑποδεξαμεναν.
Ω ἑταρα, τῳ μη τι μινυρεο. τῳδε γαρ ἀλλα
Τευ χαριν ἐξ ἐμεθεν πολλα μενευντι γερα.
Μαντιν ἐπει θησω νιν ἀοιδιμον ἐσσομενοισιν,
Η μεγα των ἀλλων δη τι περισσοτερον.
Γνωσεται δ᾽ ἐρνιθας, ὁς αἰσιος, οἱ τε πετονται

Shall read their motions, as they ſwiftly ſpring,
Obſerve the flight of each unpros'rous wing,
And utter ſacred truths, in after-times,
To Cadmus, Thebes, and fam'd Bœotia's climes.
A myſtic ſtaff ſhall guide his ſteps, and he
Long life and honour'd age obtains from me.
And when he dies, from him alone ſhall flow
Prophetic truths in diſmal realms below;
While, ſtill-inſpir'd, he walks among the dead,
And Pluto's ſelf reveres the mighty ſhade.

Ηλιθα, κ᾽ ϖοιων ἐκ ἀγαθαι ϖτερυγες.
Πολλα δε Βοιωτοισι θεοπροπα, ϖολλα δε Καδμῳ
Χρησει, κ᾽ μεγαλοις ὑςερα Λαβδακιδαις.
Δωσω κ᾽ μεγα βακτρον, ὁ οἱ ϖοδας ἐς δεον ἀξει,
Δωσω κ᾽ βιοτε τερμα ϖολυχρονιον.
Και μονος, εὐτε θανῃ, ϖεπνυμενος ἐν νεκυεσσι
Φοιτασει, μεγαλῳ τιμιος ἀγεσιλᾳ.

While ſtill inſpired he walks among the dead.] Homer furniſhes the beſt comment on this paſſage.

Τῳ και τεθνειωτι νοον ϖορε περσεφονεια,
Οιῳ πεπνυσθαι τοι δε σκιαι αισσουσι. Odyſſ. x. v. 494—5.
To whom (Tireſias) Perſephone intire and whole,
Gave to retain th' unſeparated ſoul,
The reſt are forms, of empty æther made
Impaſſive ſemblance and a flitting ſhade.

Plato in the beginning of the third book of his Republic is very angry with Homer, not for what he ſays of Tireſias, but for his ſpeaking honourably of this prophet at the expence

She ſpoke, and bow'd her beauteous head, that ſtill
Confirms her vows: for by Jove's awful will,
Of all his daughters, Goddeſſes in heav'n,
This honour only was to Pallas giv'n;
That ſhe, with him, might equal glory gain.
No mother bore her with a mother's pain,

Ως φαμενα κατενευσε· το δ' ἐντελες, ὡ κ' ἐπινευσῃ
Παλλας· ἐπει μωνᾳ Ζευς τογε θυγατερων
Δωκεν Αθαναιᾳ, πατρωϊα παντα φερεσθαι.
Λωτροχοοι, ματηρ δ' ȣ̓τις ἐτικτε θεαν·
Αλλα Διος κορυφα· κορυφα Διος ᾡ κ' ἐπινευσῃ,

expence of the other ſhades—He ſays the Poet is blameable for treating the ſhades with unjuſt raillery, a raillery founded in falſehood, and tending to a hurtful purpoſe, ſince the belief of it would weak n or deſtroy martial ſpirit.

* That ſhe with him might equal glory gain.] Spanheim refers this to the *true light* in the Goſpel, and thinks that this and ſimilar opinions were taken from the ſeptuagint tranſlation, made under Ptolemy Philadelphus. But Pindar, above two centuries before, ſpeaks of Minerva as ſitting at the right hand of the father—and Homer has a paſſage in honour of the ſame Goddeſs, which is faithfully tranſlated by Pope.

Mark well my voice, Ulyſſes ſtraight replies;
What need of aids, if favoured by the ſkies!
If ſhielded to the dreadful fight we move,
By mighty Pallas, and by thundering Jove.
Sufficient they, (Telemachus rejoined,)
Againſt the banded powers of all mankind:
They high enthron'd above the rolling clouds,
Whither the ſtrength of men, and awe the Gods.

The words, ὑψι περ εν νεφεεσσι—"They high enthroned above the rolling clouds"—countenance the opinion of thoſe, who think that Pallas in the heathen mythology means the pure etherial light, as Jupiter means the æther itſelf.

But her great Father's head; and hence the God
Still gives, like him, th' irrevocable nod.
But now Minerva comes, nor comes unſeen;
Prepare, ye virgins, to receive your Queen
With acclamations, in this bliſsful hour,
With vows and ſongs receive th' approaching pow'r.
Hail! guardian Goddeſs, ſtill let Argos claim
Thy kind protection, and adore thy name.
Whether, bright Queen, thou leadſt thy fiery ſteeds
From Argos tow'rs along the verdant meads,
Or back to yonder walls thy chariot runs,
Still ſtill, defend old Danaus' mighty ſons.

Εμπεδον· ὡσαυτως ᾧ κεν οἱ ἁ θυγατηρ.
Ερχετ' Αθαναια νυν ἀτρεκες· ἀλλα δεχεσθε
Ταν θεον, ὠ κωραι, τὠργος ὁσαις μελεται,
Συν τ' εὐαγοριᾳ, συν τ' εὐγμασι, συν τ' ὀλολυγαις.
Χαιρε θεα, καδευ δ' Αργεος Ιναχιᾳ.
Χαιρε κ᾽ ἐξελαοισα, κ᾽ ἐς ϖολιν αὐτις ἐλασσαις
Ιππυς, κ᾽ Δαναων κλαρον ἅπαντα σαω.

END OF THE HYMN TO PALLAS.

THE SIXTH HYMN

OF

CALLIMACHUS.

TO CERES.

THE Baſket ſwift-deſcending from the ſkies,
Thus, thus, ye matrons, let your voices riſe:

Τω καλαθω κατιοντος ἐπιφθεγξασθε γυναικες,
Δαματερ μεγα χαιρε, πολυτροφε, πολυμεδιμνε.

Hymn to Ceres] Among the religious ſolemnities tranſported from Greece to Alexandria, Ptolemy could not fail to introduce the famous Eleuſinian feſtival, celebrated with ſuch pomp at Athens, in honour of Ceres; the great benefactreſs of that city; and through it, as Iſocrates relates, of the other Republics of Greece, and of all the reſt of mankind. "When Ceres wandered over Greece in queſt of her daughter Proſerpine, ſhe received in Attica the moſt hoſpitable treatment, and thoſe particular good offices which it is lawful to make known only to the initiated. The Goddeſs was not ungrateful for thoſe favours, but, in return conferred on our anceſtors, the two moſt valuable preſents which mankind can receive or even Heaven can beſtow. The art of agriculture, which delivered us from the fierce and precarious manner

of

" Hail! Ceres, hail! by thee, from fertile ground
Swift ſprings the corn, and plenty flows around."
Ye crouds, yet uninſtructed, ſtand aloof,
Nor view the pageant from the lofty roof,
But on the ground below; nor matrons fair,
Nor youth, nor virgins, with diſhevell'd hair,
Dares here approach: nor let the moiſture flow
From faſting mouths to ſtain the myſtic ſhow.

Τον καλαθον κατιοντα χαμαι θασσεισθε βεβαλοι,
Μηδ' ἀπο τε τεγεος μηδ' ὑψοθεν αὐγασσησθε.
Μη πωις, μηδε γυνα, μηδ' ἁ κατεχευατο χαιταν,
Μηδ' ὁ κ' ἀφ' αὐαλεων ϙοματων πτυωμες ἁπαϙοι.

of life common to us with wild animals; and the knowledge of thoſe ſacred myſteries which fortify the initiated againſt the terrors of death, and inſpire them with the pleaſing hopes of an happy immortality. Our anceſtors diſcovered as much benevolence in diffuſing thoſe advantages as piety in obtaining them—Their humanity communicated what their virtue had acquired. The myſteries were annually unveiled to all deſirous and worthy of receiving them: and the practiſe, the means and advantages of agriculture were ſpeedily extended over all Greece. Isocrates in panegyric Athen, Gillies' Tranſlation Such is the Athenian legend: and if Ceres, as is generally ſuppoſed, denote the fertalizing power of nature, her worſhip muſt have been one of the moſt ancient. For Ariſtotle in his Ethicks (ad Nicomach. VIII. 9) tells us that the ancient ſacrifices, and religious ſolemnities appear to have taken place after the gathering in of the grain, and conſiſted in a ſort of firſt-fruit-offerings to the Gods; men having moſt leiſure at that ſeaſon.

The baſket.] The proceſſion of the baſket, a proper emblem of Ceres, was on the fourth day of the feſtival. This holy baſket, or καλαθος, was carried on a conſecrated vehicle, crouds of people ſhouting as it went along χαιρε Δηϖητερ, Hail Ceres.

But radiant Heſper, from the ſtarry ſkies,
Beholds the ſacred baſket as it flies:
Bright Heſper only could perſuade the pow'r
To quench her thirſt, in that unhappy hour,
When full of grief, ſhe roam'd from place to place,
Her raviſh'd daughter's latent ſteps to trace.
How could thy tender feet, O Goddeſs, bear
The painful journey to the weſtern ſphere?
How couldſt thou tread black Æthiops burning climes;
Or that fair ſoil, in theſe diſtreſsful times,
Where, on the tree, the golden apple beams,
Nor eat, nor drink, nor bathe in cooling ſtreams?
Thrice Achelous flood her ſteps divide,
And ev'ry ſtream that rolls a ceaſeleſs tide.

Εσπερος, ὁς τε πιειν Δαματερ᾽α μωνος ἐπεισεν,
Εσπερος ἐκ νεφεων ἐσκεψατο πανικα νειται·
Αρπαγιμας ὁτ᾽ απυσα μετεςιχεν ἰχνια κωρας,
Ποτνια, πως σε δυναντο ποδες φερεν ἐς τ᾽ ἐπι δυθμας,
Ες τ᾽ επι τες μελανας, ἠ ὁπα τα χρυσεα μαλα;
Οὐ πιες ὐτ᾽ ἀρ᾽ ἐδες τηνον χρονον, ὐδ᾽ ἐλοεσσω.
Τρις μεν δη διεβης Αχελωϊον ἀργυροδινην,

Bright Heſper only would perſuade the power to quench her thirſt.] This paſſage has given riſe to innumerable conjectures; of which the moſt probable is, that this is only a poetical mode of ſaying, that Ceres was ſo eager to diſcover her daughter, that ſhe drank nothing all day, nor quenched her thirſt till the riſing of the evening ſtar.

Three

Three times ſhe preſs'd the center of that iſle,
Where Enna's flow'ry fields with beauty ſmile.
Three times, by dark Challichorus, ſhe ſate,
And call'd the yawning gulph to mourn her fate:
There, faint with hunger, laid her weary'd limbs,
Nor eat, nor drank, nor bath'd in cooling ſtreams.
But ceaſe, my Muſe, in theſe unhallow'd ſtrains,
To ſing of Ceres' woes, and Ceres' pains;

Τοσσακι δ' αἰεναων ϖοταμων ἐπερασσας ἑκαςον,
Τρις δ' ἐπι καλλιςης νησϐ δραμες ὀμφαλον Ενναν,
Τρις δ' ἐπι καλλιχορῳ χαμαδις ἑκαθισσαο φρητι,
Αὐσαλεα, ἀποτος τε· ϰ᾽ ϐ᾽ φαγες, ϐδ᾽ ἐλοεσσω.
Μη μη ταυτα λεγωμες, ἁ δακρυον ηγαγε Δηοι.

The center of that iſle.] Sicily. Enna was called the umbilicus Siciliæ.

To ſing of Ceres woes] That the ſtory of Ceres ſeeking her daugher Proſerpine contains a philoſophical meaning, receives countenance from the orphic fragments. Proſerpine is feigned to have been alternately in the ſhades with Pluto her huſband and on the earth with Ceres her mother: and to have continued in each habitation ſix months. The orphic hymn to Proſerpine ſpeaks of her as carried to her unvoluntary marriage bed after the autumn, as producing and deſtroying all things, as firſt ſhowing her ſacred body in the green germs; and concludes, by invoking her to ſend forth the fruits of the earth. "Proſerpine therefore is explained, to be that power which hides and preſerves, during the ſix winter months, the germs of vegetable life, notwithſtanding their apparent corruption—She goes to Pluto, that is ſhe goes under the earth—She appears in the green germs in the ſpring, which by the aſſiſtance of Ceres are ripened, and reaped in autumn. The allegory of Proſerpine bears a great analogy to that of Pſyche, the moſt beautiful of all the Grecian fictions. Latter artiſts repreſented Pſyche as a beautiful young girl, but ſhe originally meant the butterfly as a ſymbol of the Ætherial principle

Far nobler to reſound her ſacred laws,
That bleſs'd mankind, and gain'd their loud applauſe.

Καλλιον, ὡς πολισσιν ἑαδοτα τεθμια δωκε·

principle. This inſect, hatched from the egg, is nothing but a grub crawling on the earth like man in his earthly form. It then degenerates ſtill further, into the torpid Chryſalis, whoſe inſenſibility preſents an apt repreſentation of Death; while the butterfly breaking from its dull priſon, and mounting in the air, exhibit a natural image of the celeſtial ſpirit burſting from the reſtraints of matter, and ſeeking its native ſkies.

Far nobler to reſound her ſacred laws] ſo Virgil.

Mactant lectas de more bidentes
Legiferae Cereri.

Laws are moſt naturally aſcribed to Ceres, the inventreſs of agriculture, ſince agriculture occaſioned the diviſion or appropriation of lands, and the appropriation of land produced the neceſſity of laws. The feſtival of Ceres called θεσμοφοριᾳ denotes this characteriſtic of the Goddeſs, meaning the feſtival in honour of the eſtabliſhment of laws. Spanheim obſerves that the feaſt of penticoſt, or of wheat harveſt, has exactly the ſame appellation in Hebrew, in memory of the law giver from mount Sinai; and that laws engraven on tables of braſs were hung up in the temples of Ceres in Greece; the inſtitution of the Gentile nations thus concurring with the evidence of ſacred ſcripture in refering the benefits of legiſlation to a divine original. He might have added that before theſe written laws of Ceres, there exiſted others, not leſs ſacred, the κρονοι νομοι, the laws of Saturn, and particularly the θεμιστες διος the laws of Jupiter, ſo named from θεμις, his miniſter or meſſenger, a moſt important perſonage in the polity as well as in the religion of antiquity, being nothing leſs then a perſonification of diſtributive juſtice. In all ages and nations, and under every form of ſociety, θεμις, or juſtice, is equally worthy of veneration. the great bon and center of attraction, or, as it were the key ſtone of the arch. that ſupports the fabrick of ſocial life, and diſtinguiſhes a ſtate of civilization, that is, *properly*, a ſtate of ſubjection to juſt government, from a ſtate of ſavageneſs, that is a ſtate of ſubjection to rude violence and brutal force. That theſe θεμιστες διος formed during the Heroic ages the nature, the principle, the very eſſence of government is fully proved in

the

Far nobler to declare how firſt ſhe bound
The ſacred ſheaves, and cut the corn around,
How firſt the grain beneath the ſteer ſhe laid,
And taught Triptolemus the rural trade.
Far nobler theme (that all his crime may ſhun)
To paint the woes of Triopas' proud ſon;
How meagre famine o'er his viſage ſpread,
When her fierce vengeance on his vitals fed.

Καλλιον, ὡς καλαμην τε καὶ ἱερα δραγματα πρατα
Αςαχυων ἀπεκοψε, καὶ ἐν βοας ἡκε πατησαι,
Ανικα Τριπτολεμος ἀγαθαν ἐδιδασκετο τεχναν·
Καλλιον, ὡς (ἱνα και τις ὑπερβασιας ἀλεηται)
Θηκατο βεπεινᾳ Τριοπεω γονον οἰκτρον ἰδεσθαι.

the Hiſtory of ancient Greece, Vol. 1. c. 2. It appears that Kings were nothing more than mere inſtruments in the hands of Jupiter, and that under the name of royalty, the government was really Theocratic. While they diſpenſed faithfully the θεμιςας, they were to be reſpected and obeyed, but when they perverted or infringed theſe ſacred laws, they at the ſame moment diſgraced and depoſed themſelves; and the ſceptre, the external badge of their authority, dropped from their hands. See the Iliad and Odyſſey paſſim—particularly Odyſs. ii. 68— 69 Il. IX. 98, 99. Il. XII. 310, and ſeq. Kings were called θεμιςοπολοι, the miniſters or ſervants of the θεμιςες which they were to defend, and as Ariſtotle tells us in his Politicks, the form of the oath conſiſted in ſtretching forth the ſcepter. Ariſtot. Polit. L. iii c. XIV. See alſo Dionyſ. Halicarn. Ant. Rom. L. ii. and L. v. p. 337. ex Edit. Sylburgii. The only perſonages in thoſe days who diſregarded the θεμιςας were the Cyclopes: they indeed were, each in his own family, arbitary princes, and made their will law—

τοισιν ουτ' αγοραι βουληφοροι, ουτε θεμιςες

No

Not yet to Cnidia the Pelaſgi came,
But rais'd at Dotium to bright Ceres' name
A ſacred wood, whoſe branches interwove
So thick, an arrow ſcarce could pierce the grove.
Here pines and elms luxuriant ſummits rear;
Here ſhone bright apples, there the verdant pear:
A chryſtal fountain pour'd his ſtreams around,
And fed the trees, and water'd all the ground.
With wonder Ceres ſaw the riſing wood,
The ſpreading branches, and the ſilver flood,
Which, more than green Triopium, gain'd her love,
Than fair Eleuſis, or bright Enna's grove.
But when, incens'd, his better genius fled
From Eryſichton, raſh deſigns invade
His impious breaſt: he ruſh'd along the plain
With twenty ſtrong attendants in his train,

Οὐπω ταν Κνιδιαν, ἐτι Δωτιον ἱρον ἐναιον,
Τιν δ' αὐτα καλον ἀλσος ἐποιησαντο Πελασγοι
Δενδρεσιν ἀμφιλαφες· δια κεν μολις ἠλθεν ὀϊϊος.
Εν πιτυς, ἐν μεγαλαι πτελεαι ἐσαν, ἐν δε κ᾽ ὀχναι,
Εν δε καλα γλυκυμαλα· το δ' ὡς ἀλεκτρινον ὑδωρ
Εξ ἀμαραν ἀνεθυε. θεα δ' ἐπεμαινετο χωρῳ
Οσσον Ελευσινι, Τριοπῳ θ' ὁσον, ὁκκοσον Εννα.
Αλλ' ἑκα Τριοπιδαισιν ὁ δεξιος ἀχθετο δαιμων,
Τυτακις ἁ χειρων Ερυσιχθονος ἁψατο βωλα.
Σευατ' ἐχων θεραποντας ἑεικοσι, παντας ἐν ἀκμᾳ,

Of more than mortal ſize, and ſuch their pow'r,
As could with eaſe o'erturn the ſtrongeſt tow'r.
With ſaws and axes arm'd they madly ſtood,
And forc'd a paſſage thro' the ſacred flood.
A mighty poplar rais'd his head on high
Far o'er the reſt, and ſeem'd to touch the ſky
(The nymphs at mid-day ſported in the ſhade)
Here firſt they ſtruck: on earth the tree was laid,
And told the reſt her fate in doleful moans;
Indignant Ceres heard the poplar's groans,

Παντας δ' ἀνδρογιγαντας (ὁλαν ϖολιν ἀρκιοι ἀραι)
Αμφοτερον ϖελεκεσσι καὶ ἀξιναισιν ὁπλισσας.
Ες δε το τας Δαματρος ἀναιδεες ἐδραμον ἀλσος.
Ης δε τις αἰγειρος, μεγα δενδρεον, αἰθερι κυρον·
Τῳ δ' ὑπο ται νυμφαι ϖοτι τὼνδιον ἐψιοωντο.
Α ϖρατα ϖλαγεισα, κακον μελος ἰαχεν ἀλλαις.
Ησθετο Δαματηρ ὁτι οἱ ξυλον ἱερον ἀλγει·

V. 63 A mighty poplar raiſed his head on high] Many Criticks conſider this grove of Ceres as a plain copy of the Garden of Eden; and think the μιγα Διος αιθερι κυρον exactly correſponds to the great tree in the midſt of the Paradiſe of God. Yet it is probable that Callimachus copied models of rural beauty leſs remote in time and place, than the garden of Eden. The Kings and rulers of Egypt, Leſſer Aſia, and the Eaſt, formed in all ages of hiſtorical antiquity, wherever they fixed their reſidence, thoſe delightful gardens, ſays Xenophon, called paradiſes, filled with flowers and fruit, and abounding in every thing beautiful or uſeful, that the earth is capable of producing. Xenoph. de admin. domeſt. l. v. p. 829. Edit. Leunel.

And thus with anger ſpoke. What impious hand
Has cut my trees, and my bright grove profan'd?
She ſaid, and inſtant, like Nicippa roſe,
Her well-known prieſteſs, whom the city choſe;
Her holy hands the crowns and poppy bore;
And from her ſhoulder hung the key before.
She came where Eryſichton's rage began,
And mildly thus addreſs'd the wretched man.
My Son, whoe'er thou art that wounds the trees,
My Son, deſiſt, nor break high heav'ns decrees:
By thy dear Parent's love, recal thy train,
Retire, my Son, nor let me plead in vain:

Εἶπε δε χωσαμενα, τις μοι καλα δενδρεα κοπτει;
Αὐτικα Νικιππῃ (ταν οἱ πολις ἀρητειραν
Δαμοσιαν ἐξασαν) ἐεισατο· γεντο δε χειρι
Στεμματα ϗ μακωνα· κατωμαδιαν δ' ἐχε κλαιδα.
Φα δε παραψυχοισα κακον ϗ ἀναιδεα φωτα,
Τεκνον, ὁτις τα θεοισιν ἀνειμενα δενδρεα κοπτεις,
Τεκνον ἐλιννυσον, τεκνον πολυθεςε τοκευσι,
Παυες, ϗ θεραποντας ἀποτρεπε· μη τι χαλεφθῃ

V. 73·74. Her holy hands the crowns and poppy bore
And from her ſhoulder hung the key before.]

The crowns and poppy belonged to Ceres, the key to her prieſteſs, whoſe office it was to lock and guard her temple. The poppy, viſibly abounding in ſeeds, is a natural emblem of fertility.

Left

Leſt Ceres' wrath come burſting from above,
In vengeance for her violated grove.
She ſaid: but ſcornful Eryſichton burn'd
With fiercer rage, and fiercer frowns return'd,
Than the gaunt Lioneſs (whoſe eyes they ſay
Flaſh keener flames than all the beaſts of prey)
Caſts on ſome hunter, when, with anguiſh torn,
On Tmarus' hills her ſavage young are born.
Hence, hence, he cried, leſt thy weak body feel
The fatal force of my reſiſtleſs ſteel:
Above my dome the lofty trees ſhall ſhine,
Where my companions the full banquet join,
And ſport and revel o'er the ſparkling wine.
He ſaid. Fell Nemeſis the ſpeech records,
And vengeful Ceres heard th' inſulting words;
Her anger burn'd: her pow'r ſhe ſtraight aſſum'd,
And all the Goddeſs in full beauty bloom'd:

Ποτνια Δαματηρ, τας ἱερον ἐκκεραιζεις.
Ταν δ' ἀῤ' ὑποβλεψας χαλεπωτερον ἠε κυναγον
Ὠρεσιν ἐν Τμαριοισιν ὑποβλεπει ἀνδρα λεαινα
Ὠμοτοκος, (τας φαντι πελειν βλοσυρωτατον ὀμμα)
Χαζευ, ἐφα· μη τοι πελεκυν μεγαν ἐν χροϊ παξω.
Ταυτα δ' ἐμον θασσει τεγανον δομον, ᾧ ἐνι δαιτας
Αἰεν ἐμοις ἑταροισιν ἀδην θυμαρεας ἀξω.
Εἰπεν ὁ παις, Νεμεσις δε κακαν ἐγραψατο φωναν.

While to the ſkies her ſacred head aroſe,
She trod the ground, and ruſh'd amidſt her foes.
The Giant-woodmen, ſtruck with deadly fear,
That inſtant ſaw, that inſtant diſappear,
And left their axes in the groaning trees:
But unconcern'd their headlong flight ſhe ſees;
For theſe t' obey their Lord the fences broke,
To whom with dreadful voice the Goddeſs ſpoke.

Hence, hence, thou dog, and haſten to thy home;
There ſhape the trees, and roof the lofty dome:
There thou ſhalt ſoon unceaſing banquets join,
And glut thy ſoul with feaſts and ſparkling wine.

Δαματηρ δ' ἀφατον τι κοτεσσατο· γεινατο δ' ἁ Θευς.
Ιθματα μεν χερσω, κεφαλα δε οἱ ἀψατ' ὀλυμπω.
Οἱ μεν ἀρ' ἡμιθνητες, ἐπει τον ποτνιαν εἰδον,
Εξαπινης ἀπορυσαν, ἐνι δρυσι χαλκον ἀφεντες.
Α δ' ἀλλυς μεν ἐασεν, (ἀναγκαια γαρ ἑποντο
Δεσποτικαν ὑπο χειρα) βαρυν δ' ἀπαμειψατ' ἀνακτα,
Ναι ναι, τευχεο δωμα κυον, κυον, ᾧ ἐνι δαιτας

* While to the ſkies her ſacred head aroſe, ſhe trod the ground] Callimachus gives a far nobler idea of Ceres than Ovid—capitiſque ſui pulcherrima motu concuſſit gravidis oncratos meſſibus agros.

The reader may compare the whole ſtory as told in the VIIIth Book of the Metamorphoſes, from v. 740 to the end. The Latin poet is never deficient in fancy, which always flows with rapid vigour and rich exuberance. But in the ſublime, and eſpecially in the pathetic, he is on this occaſion far ſurpaſſed by his Grecian model.

Her fatal words inflam'd his impious breaſt;
He rag'd with hunger like a mountain-beaſt:
Voracious famine his ſhrunk entrails tore,
Devouring ſtill, and ſtill deſiring more.
Unhappy wretch! full twenty ſlaves of thine
Muſt ſerve the feaſt, and twelve prepare the wine;
Bright Ceres' vengeance, and ſtern Bacchus' rage
Conſum'd the man who durſt their pow'r engage:
For theſe combine againſt inſulting foes,
And fill their hearts with anguiſh and with woes.
His pious parents ſtill excuſes found
To keep their ſon from banquets giv'n around.
And when th' Ormenides his preſence call
To Pallas' games, by ſacred Iton's wall,

Ποιησεις· θαμιναι γαρ ἐς ὑςερον εἰλαπιναι τοι.
Α μεν τοσσ' εἰποισ' Ερυσιχθονι τευχε πονηρα.
Αὐτικα οἱ χαλεπον τε κ᾽ ἀγριον ἐμβαλε λιμον,
Αἰθωνα, κρατερον· μεγαλῃ δ' ἐςρευγετο νεσῳ.
Σχετλιος, ὁσσα πασαιτο, τοσων ἐχεν ἱμερος αὐτις.
Εἰκατι δαιτα πενοντο, δυωδεκα.δ' οἰνον ἀφυσσον.
Τοσσα Διωνυσον γαρ ἁ κ᾽ Δαματρα χαλεπτει.
Και γαρ τα Δαματρι συνωχιγισθη Διονυσος.
Οὐτε μιν εἰς ἐρανως ὑτε ξυνδειπνια πεμπον
Αἰδομενοι γονεες. προχανᾳ δ' εὑρισκετο πασα.
Ηνθον Ιτωνιαδος μιν Αθαναιας ἐπ' ἀεθλα

Th'

Th' impatient mother ſtill their ſuit deny'd.
The laſt revolving day ſhe ſwift reply'd,
To Cranon's town he went, and there receives
An annual tribute of a hundred beaves.
Polyxo comes, the ſon and ſire invites,
To grace her young Actorion's nuptial rites:
But ſoon the mournful mother thus replies,
With tears of ſorrow ſtreaming from her eyes:
The royal Triopas will join thy feaſt;
But Eryſichton lies with wounds oppreſt;
Nine days are paſt, ſince with relentleſs tooth,
A boar on Pindus gor'd the unhappy youth.

Ορμενιδαι καλεοντες· ἀπ' οὐν ἠρνησατο ματηρ·
Οὐκ ἐνδοι. χθιζος γαρ ἐπι Κρανωνα βεβηκε,
Τελθος ἀπαιτησων ἑκατον βοας. ἠνθε Πολυξω,
Ματηρ Ακτοριωνος, (ἐπει γαμον ἀρτυε παιδι)
Αμφοτερον Τριοπαν τε κ' υἱεα κικλησκυσα.
Ταν δε γυνα βαρυθυμος ἀμειβετο δακρυχεουσα,
Νειται τοι Τριοπας· Ερυσιχθονα δ' ἠλασε καπρος
Πινδον ἀν' ευἀγκειαν, ὁ δ' ἐννεα φαεα κειται.
Δειλαια φιλοτεκνε, τι δ' ὐκ ἐψευσαο ματερ;

V. 131. But ſoon the mournfull mother thus replies
With tears of ſorrow ſtreaming from her eyes]

Theſe and the verſes immediately following afford proofs of what we ſaid in the preceding note; Ovids artificial wit is leſs pleaſing then Callimachus' natural tenderneſs.

What

What fond excuſes mark'd her tender care?
Did one the banquet, or the feaſt prepare?
My ſon is gone from home the mother cries:
Was he invited to the nuptial ties?
A Diſcus ſtruck him, from his ſteed he fell,
Or numbers his white flocks in Othrys' dale.
Meanwhile the wretch, confin'd within the rooms,
In never-ending feaſts his time conſumes,
Which his inſatiate maw devour'd as faſt,
As down his throat the nouriſhment he caſt;
But unrecruited ſtill with ſtrength or blood,
As if in ocean's gulphs, had ſunk the food.
As ſnows from Mima's hills diſſolving run,
Or waxen puppets melt before the ſun,

Δαινυεν εἰλαπινας τις; ἐν αλλοτριοις Ερυσιχθων.
Αγετο τις νυμφαν; Ερυσιχθονα δισκος ἐτυψεν·
Η ἑπεσ' ἐξ ἱππων, ἡ ἐν Οθρυϊ ϖοιμνὶ ἀριθμει.
Ενδομυχος δ' ἠπειτα ϖανημερος εἰλαπιναζας
Ησθιε μυρια ϖαντα· κακα δ' ἐξαλλετο γαζηρ
Αἰει μαλλον ἐδοντι. τα δ' ἐς βυθον οἱα θαλασσης
Αλεματως ἀχαριζα κατερρεεν εἰδατα ϖαντα.
Ως δε Μιμαντι χιων, ὡς ἀελιῳ ἐνι ϖλαγγων,
Και τϖτων ἐτι μειζον ἐτακετο· μεσφ' ἐπι νευρας

Waxen puppets] Young Greek girls diverted themſelves with waxen puppets, which when they grew up, they dedicated to Venus.

So faſt his fleſh conſum'd, his vigour gone,
And nervous fibres only cloath'd the bone.
His mother mourn'd; his ſiſters groans reſum'd;
His nurſe and twenty handmaids wept around:
The frantic father rent his hoary hairs,
And vainly thus to Neptune pour'd his pray'rs:
O Pow'r divine, believ'd my fire in vain;
Since thou reliev'ſt not thy deſcendant's pain:
If I from beauteous Canace may claim
My ſacred birth, or Neptune's greater name;
Behold a dire diſeaſe my ſon deſtroy:
Oh! look with pity on the wretched boy.

Δειλαιῳ ἰνες τε κ᾽ ὀςεα μενον ἐλειφθεν.
Κλαιε μεν ἁ ματηρ, βαρυ δ᾽ ἐτενον αἱ δὺ ἀδελφαι,
Χ ὡ μαςος τον ἐπινε, κ᾽ αἱ δεκα πωλλακι δωλαι.
Και δ᾽ αὐτος Τριοπας πολιαις ἐπι χειρας ἐβαλλε,
Τοια τον ἐκ ἀΐοντα Ποσειδαωνα καλιςρεων,
Ψευδοπατωρ, ἰδε τονδε τεϝ τριτον· εἰπερ ἐγω μεν
Σευ τε κ᾽ Αἰολιδος Κανακης γενος, αὐταρ ἐμειο
Τετο το δειλαιον γενετο βρεφος. αἰδε γαρ αὐτον

V. 153. His nurſe and twenty handmaids wept around] We ſee, how much nurſes were regarded by the Greeks, in the Tragic poets. The modern Greeks ſtill preſerve this feature of their anceſtors, calling nurſes by a word which denotes "ſecond mothers". Guy's Voyage Litteraire en Greece.

Far

Far happier fate! had Phœbus' vengeful dart
Struck, with reſiſtleſs force, his youthful heart;
For then my hands had fun'ral honours paid,
And ſacred rights to his departed ſhade.
But haggard famine, with pale aſpect now,
Stares in his eyes, and ſits upon his brow.
Avert, O gracious pow'r, the dire diſeaſe,
Or feed my wretched ſon in yonder ſeas.
No more my hoſpitable feaſts prevail,
My folds are empty, and my cattle fail.
My menial train will ſcarce the food provide;
The mules no more my ruſhing chariot guide.
A ſteer his mother fed within the ſtall,
At Veſta's ſacred altar doom'd to fall;

Βλητον ὑπ' Απολλωνος ἐμαι χερες ἐκτερεϊξαν·
Νυν δε κακα βεβρωςις ἐν ὀφθαλμοισι καθηται.
Η οἱ ἀποςασον χαλεπαν νοσον, ἠε μιν αὐτος
Βοσκε λαβων. ἁμαι γαρ ἀπειρηκαντι τραπεζαι.
Χηραι μεν μανδραι, κενεαι δε μοι αὐλιες ἠδη
Τετραποδων. ἠδη γαρ ἀπηρνησαντο μαγειροι.
Αλλα κ᾽ ἐρηας μεγαλαν ὑπελυσαν ἁμαξαν,
Και τον βων ἐφαγεν τον Εςια ἐτρεφε ματηρ,

V. 161. Phœbus vengeful dart] vengeful to the father only—for thoſe who died in early youth were ſuppoſed to be favourites of heaven; Apollo and Diana took the boys and girls to themſelves.

This he devour'd, and next my warlike horſe,
So oft victorious in the duſty courſe.
Ev'n puſs eſcap'd not, when his fury roſe,
Herſelf ſo dreadful to domeſtic foes.
Long as his father's houſe ſupply'd the feaſt
Th' attendants only knew the dreadful waſte.
But when pale famine fill'd th' imperial dome,
Th' inſatiate glutton was expell'd from home,
And, tho' from kings deſcended, rueful fate
In public ſtreets, and begg'd at ev'ry gate:
Still, at the feaſt, his ſuppliant hands were ſpread,
And ſtill the wretch on ſordid refuſe fed.
Immortal Ceres! for thine impious foe
Ne'er let my breaſt with ſacred friendſhip glow.
Beneath my roof the wretch ſhall never prove
A neighbour's kindneſs, or a neighbour's love.

Και τον ἀεθλοφορον κ᾽ τον πολεμηϊον ἱππον,
Και ταν αἰλέρον ταν ἐτρεμε θηρια μικρα.
Μεσφ᾽ ἱτε μεν Τριοπαο δομοις ἐνι χρηματα κειτο,
Μωνοι ἀρ᾽ οἰκειοι θαλαμοι κακον ἠπισαντο.
Αλλ᾽ ὁτε τον βαθυν οἰκον ἀνεζηραινον ὀδοντες,
Και τοθ᾽ ὁ τω βασιληος ἐνι τριοδοισι καθηςο,
Αἰτιζων ἀκολυς τε κ᾽ ἐκβολα λυματα δαιτος.
Δαματερ, μη τηνος ἐμιν φιλος ὁς τοι ἀπεχθης
Εἰη, μηδ᾽ ἱμοτοιχος· ἐμοι κακογειτονες ἐχθροι.

Ye

Ye maids and matrons, thus with ſacred ſong,
Salute the pageant as it comes along.
" Hail! Ceres, hail! by thee from fertile ground
Swift ſprings the corn, and plenty flows around."
As four white courſers to thy hallow'd ſhrine
The ſacred baſket bear; ſo, Pow'r divine,
Let Spring and Summer, rob'd in white appear;
Let fruits in Autumn crown the golden year,
That we may ſtill the ſprightly juice conſume,
To ſooth our cares in Winter's cheerleſs gloom.
As we, with feet unſhod, with hair unbound,
In long proceſſion tread the hallow'd ground;
May thus our lives in ſafety ſtill be led,
O ſhow'r thy bleſſings on each favour'd head!
As matrons bear the baſkets fill'd with gold,
Let boundleſs wealth in every houſe be told.

Εἴπατε παρθενικαι, κ᾽ ἐπιφθεγξασθε τεκεσαι,
Δαματερ᾽ μεγα χαιρε, πολυτροφε, πουλυμεδιμνε.
Χ᾽ ὡς αἱ τον καλαθον λευκοτριχες ἱπποι ἀγοντι
Τεσσαρες· ὡς ἀμιν μεγαλα θεος εὐρυανασσα,
Λευκον ἐαρ, λευκον δε θερος κ᾽ χειμα φεροισα
Ηξει κ᾽ φθινοπωρον, ἑτος δ᾽ εἰς ἀλλο φυλαξει.
Ως δ᾽ ἀπεδιλωτοι κ᾽ ἀναμιτυκες ἀξυ πατευμες,
Ως ποδας ὡς κεφαλας παναπηρεας ἑξομες αἰει.

V. 206. As matrons bear the baſket filled with gold] The bearers of baſkets

Far as the Prytaneum the pow'r invites
The women uninſtructed in the rites;
Then dames of ſixty years (a ſacred throng)
Shall to the temple lead the pomp along.
Let thoſe who for Lucina's aid extend
Imploring arms, and thoſe in pain attend
Far as their ſtrength permits; to them ſhall come
Abundant bliſs, as if they reach'd the dome.

Ως αἱ λικνοφοροι χρυσῳ πλεα λικνα φεροντι,
Ως ἀμμες τον χρυσον ἀφειδεα πασσαιμεσθα.
Μεσφα τα τας πολιος πρυτανηϊὰ τας ἀτελεςως,
Τας δε τελεσφοριας ποτι ταν Θευν ἀχρις ὁμαρτειν,
Αἱτινες ἐξηκοντα κατωτεραι, αἱ τε βαρειαι·
Χ' ἁτις Ελειθυια τεινει χερα, χ' ἁτις ἐν ἀλγει,

"αι λικνοφοροι" women bearing λικνα, baſkets, or rather winnows, implements of the moſt ſacred importance in the ceremonies of Bacchus.

That God is himſelf called λυκνιτης, Orph. Hymn 45, by a natural metaphor from the winnow, becauſe he ſeparated the foul or active principle, from the ſenſitive, and all terreſtrial pollutions. The λυκνα were with great propriety introduced in the ceremonies of Ceres, from the cloſe connection between her and Bacchus—

Vos, ô clariſſima mundi
Lumina, labentem cœlo quæ ducitis annum
Liber & alma Ceres: veſtro ſi munere tellus
Chaoniam pingui glandem mutavit ariſta,
Populaque inventis Acheloit miſcuit uvis. Georg. I. 5. & ſeq.

Bacchus and Ceres, therefore, were the Sun and the Moon: the great material cauſes by which the generative and fertiliſing power of Deity, exerciſes its energy

Hail,

Hail, ſacred Pow'r! preſerve this happy town
In peace and ſafety, concord and renown:
Let rich increaſe o'erſpread the yellow plain;
Feed flocks and herds, and fill the rip'ning grain:
Let wreaths of olive ſtill our brows adorn,
And thoſe who plough'd the field ſhall reap the corn.
Propitious hear my pray'r, O Queen ſupreme,
And bleſs thy poet with immortal fame.

Ως ἁλις ὡς αὐταν ἱκανον γονυ. ταισι δε Δηω
Δωσει παντ' ἐπιμεςα, κὴ ὡς ποτι νηον ἱκωνται.
Χαιρε θεα, κὴ τανδε σαω πολιν, ἐν θ' ὁμονοια,
Εν τ' εὐημεριᾳ· φερε δ' ἀγροθι νοςιμα παντα.
Φερβε βοας, φερβε μαλα· φερε ςαχυν, οἰσε θερισμον·
Φερβε κὴ εἰραναν, ἰν' ὁς ἀροσε, κεινος ἀμαςη.
Ιλαθι μοι τριλλιςε μεγα κρειεσα θεαων.

v. 222. Propitious hear my prayer, O Queen ſupreme] Supreme may be applied to Jupiter, or even to Juno, the Queen of Heaven; but why is it applied to Ceres! Thoſe who read the ancient poets with any degree of attention, will be compelled often to aſk themſelves ſuch queſtions. They will find that the pagan divinities in general have many names and many forms (πογωνυμα and πολυμυςα: Orphic. Fragm.) and that the epithets and attributes belonging to one God, are often transferred to another. The difficulty can only be ſolved on the Pythagorean principle, that all theſe divinities are emanations of the one eternal and infinite, (Vid. Proclum in Theologiam Platonicam Boeth. de Conſolat. Philoſoph. and Cudworth's Intellectual Syſtem) or rather perſonified abſtractions of his attributes; and that though he himſelf be infinite, incomprehenſible, and indiviſible, yet laborious and frail mortality, mindful of its own infirmity, has divided infinite Deity into parts, that each mortal might worſhip that attribute,

attribute, whoſe aſſiſtance he immediately needed. Fragilis & laborioſa mortalitas in partes iſta digeſſit, infirmitatis ſuæ memor, ut portionibus quiſque coleret, quo maxime indigeret. Plin. ii. 7. Among thoſe attributes of Deity, the creative or amiable, and the deſtructive or terrible, appear to have been very generally worſhipped among all the nations of antiquity both in the eaſt and weſt; becauſe the operation of theſe powers maintain and perpetuate the ſyſtem of the univerſe, according to theſe ancient and profound Greek verſes.

εκ αν γενοιτο χωρις εσθλα και κακα;
αλλα εστι τις συγκρασις, ωστε τυχειν καλως.

This philoſophy is expreſſed, in more modern language, when it is ſaid "that the ſelf-begotten God had tied all things by the ponderous band of love," νους αυτογενεθλος; πασιν ενεσπειρεν δεσμον περιζαθη Ερωτος; which ponderous band of love is nothing elſe but attraction or gravitation, the great law of the material world. This power therefore was worſhipped under a variety of emblems (See d'Hankerville Recherches ſur les Arts de la Greece,) ſome of which ſuggeſt ideas, directly contrary to thoſe which they were originally intended to excite; ideas, not holy and religious, but impure and impious. Plutarch de Iſid. & Oſir. cites Euripides to prove that the contention between two principles upheld the harmony of the univerſe; but Homer Il. 24. v. 527. makes Jupiter diſtribute both good and evil; yet the preſerving principle is in general perſonified by Jupiter, the deſtroying by Hercules. The Sun; Ζευς Διονυσε, αιδης, πατεραιης; is the Lord of deſtruction as well as of creation, the giver of life and the deſtroyer. Orphic. Hymn. Edit Geſner. Since therefore all thoſe attributes and epithets related to the ſame Deity, and ſince any one of them taken ſeparately, and perſonified, ſerved as an index or ſymbol of the whole, it is plain that any one of theſe perſonifications might arrogate to itſelf, in its figurative capacity, the title of ſupreme. This ſeems to be the beſt ſolution of the difficulty propoſed in the beginning of this note; and will apply to caſes more difficult than the preſent, ſince Ceres being the fertiliſing or generative principle perſonified in a female, particularly deſerves this epithet. We find therefore that v. 122 ſhe is called, μεγαλη θεα πρυανασσα, the great Goddeſs, of extenſive dominion. Which agrees with an inſcription of Gruter, ccix. i. η συνοδος των μυστων της μεγαλης θεας Δημητρος: the ſynod or aſſembly of the Prieſts of the Great Goddeſs Ceres.

END OF THE HYMNS OF CALLIMACHUS.

THE

LOCKS OF BERENICE.

TRANSLATED FROM THE LATIN OF CATULLUS.

THE ſage, who view'd the ſhining heav'ns on high;
Explor'd the glories of th' expanded ſky;

The locks of Berenice.] This poem is but the tranſlation of a tranſlation; the original Greek of Callimachus being long loſt, and the Latin verſion, of which Voſſius ſays, vix elegantius carmen Romano ſermone ſcriptum, being the work of the Roman poet Catullus, a tender and elegant but licentious writer, who flouriſhed in the age of Cicero. The ſubject of it is ſuch, as nothing but the extravagance of court flattery, heightened by the credulity of ſuperſtition, could have made it a fit preſent for Callimachus to offer, or for Ptolemy Euergetes to accept. That prince having undertaken an expedition into Syria to puniſh Antiochus Theus for the cruel treatment of his Queen Berenice, who was Ptolemy's ſiſter, another Princeſs of the ſame name, who was Ptolemy's wife, and the daughter of his uncle Magas, vowed that ſhe would conſecrate her hair; (the fineneſs of which formed no ſmall ornament to her beauty,) provided her huſband returned in ſafety from the Syrian War. Ptolemy returned ſafe and triumphant; the hair was lopped off, conveyed to the Iſle of Cyprus, and ſolemnly dedicated in the temple of Arſinoe, the Queen of Ptolemy Philadelphus, who was worſhipped on the promontory Zephyrium under the name of the Zephyrian Venus. By the management of

Whence riſe the radiant orbs, where ſtill they bend
Their wand'ring courſe, and where at length deſcend,
Why dim eclipſe obſcures the blazing ſun,
Why ſtars at certain times to darkneſs run,
How Trivia nightly ſtole from realms above
To taſte, on Latmos' rocks the ſweets of love,
Immortal Conon, bleſt with ſkill divine,
Amid the ſacred ſkies behold me ſhine,
Ev'n me, the beauteous hair, that lately ſhed
Refulgent beams from Berenice's head;
The lock ſhe fondly vow'd with lifted arms,
Imploring all the pow'rs to ſave from harms
Her dearer lord, when from his bride he flew,
To wreak ſtern vengeance on th' Aſſyrian crew;
While yet the monarch bore the pleaſing ſcars
Of ſofter triumphs, and nocturnal wars.
  O ſacred queen, do virgins ſtill deſpiſe
The joys of Venus, and the nuptial ties,

of the prieſts, this conſecrated hair ſuddenly diſappeared: Conon of Samos, a mathematician and aſtrologer reſiding at Ptolemy's court, declared that the Queen's hair had been ſnatched to heaven; and enforced his aſſertion by ſhewing ſeven Stars, in the form of a triangle near the tail of the Lion; which had not as yet been taken within any conſtellation. The teſtimony of a poet was only wanting to confirm the legend; and this proof, the beautiful verſes of Callimachus ſupplied. The Coma Berenices, or Berenice's hair, was enrolled among the Stars, and continues to form a conſtellation to the preſent day. 2

When

When oft in bridal-rooms, their ſighs and tears
Diſturb the parent's heart with anxious fears?
The tears deſcend from friendly pow'rs above;
The ſighs, ye Gods! are only ſighs of love.
With tears like theſe fair Berenice mourn'd
When, for her virgin-ſpoils, the monarch burn'd;
With ſighs like theſe ſhe gave him all her charms,
And bleſs'd the raptur'd bridegroom in her arms.
But on the widow'd bed you wept alone,
And mourn'd the brother in the huſband gone.
What ſorrow then my penſive Queen oppreſt,
What pangs of abſence tore her tender breaſt;
When, loſt in woe, no trace remain'd behind
Of all her virgin-mirth, and ſtrength of mind.
Hadſt thou forgot the deed thy worth atchiev'd,
For which thy brows th' imperial crown receiv'd;

V. 30. And mourned the brother in the huſband gone.] Hyginus in Poetica Aſtronomica, ſuppoſes that Berenice was really the ſiſter of Ptolemy, a ſuppoſition not altogether improbable, ſince, we are told by Pauſanias (in Attic) that by the Egyptian laws, Brothers might marry their Siſters; an inſtitution, with which the Grecian Kings of Egypt in ſeveral inſtances complied. The commentators and tranſlators of Callimachus have implicity followed the opinion of Hyginus, which cannot, however, be founded in truth, ſince Ptolemy Euergetes married Berenice the daughter of his uncle Magas, and his own Couſin German. Juſtin. l. 26. c. 3. This circumſtance of the near conſanguinity of Ptolemy and Berenice may be indicated by the verſe in the text, and Berenice is complimented for her delicacy of ſentiment, in mourning with the tender affection of a ſiſter rather than the ardent paſſion of a lover.

V. 35. Hadſt thou forgot, the deed thy worth atchiev'd,
For which thy brows th' imperial crown received.]

The wond'rous deed, that plac'd thee far beyond
Thy fair compeers, and made a monarch fond.
But when for wars he left your tender arms,
What words you ſpoke, with what endearing charms,
Still breath'd your ſoft complaints in mournful ſighs,
And wip'd, with lifted hands, your ſtreaming eyes.

Hyginus gives a romantic and incredible explanation of theſe verſes, in which he is followed by modern commentators. But the poet certainly alludes to a great and memorable paſſage in hiſtory related by Plutarch in his life of Demetrius. Magas the brother uterine of Ptolemy Philadelphus, was by the influence of his mother, promoted to the government of Cyrene and Libya. (Pauſanias in Attic) He governed thoſe provinces many years with ability; and having fortified his power by the affection of the natives and by his marriage with Apamé, daughter of Antiochus Soter, king of Syria, he determined to ſecure to his own family, the dominion of countries which he had long ruled as a viceroy. His revolt was ſucceſsful; but the ſuppoſed contingency which had firſt inſpired him with diſaffection to his brother, failed to happen. He had reached the extremity of old age, and his Queen Apamé had not brought him any male children and only one daughter Berenice. Under this diſappointment, Magas expreſſed a deſire of compoſing all differences with his Brother Ptolemy Philadelphus, by marrying his only daughter with Ptolemy's eldeſt ſon, and giving, as her dower, the reſtored allegiance of Cyrene and Libya. The treaty was accepted; but Magas died before the conditions of it were executed. The ambitious Apamé, unwilling that her huſband's independant kingdom ſhould ſink into a tributary province, invited to Cyrene Demetrius the brother of Antigonus Gonatas, king of Macedon, promiſing him her daughter in marriage. But the figure and accompliſhments of this young prince changed her reſolution and captivated her affections. Demetrius inſtead of marrying the daughter, became the paramour of the mother. But the ſlighted Berenice determined to revenge her wrongs. A conſpiracy was formed in the palace. Demetrius was ſlain in the embraces of Apamé; the daughter conducting the aſſaſſins to the chamber, and bed of her mother. Apamé was ſent into Syria, and Berenice repaired to Alexandria, and conſummated her marriage with young Ptolemy afterwards called Euergetes.

Didſt

Didſt thou, fair nymph, lament by pow'r divine,
Or for an abſent lover only pine?
Then to the Gods you vow'd with pious care,
A ſacred off'ring, your immortal hair,
With blood of ſlaughter'd bulls, would heav'n reſtore
Your Lord in triumph to his native ſhore;
Should he, returning ſoon with high renown,
Add vanquiſh'd Aſia to th' Ægyptian crown:
And I fair lock, from orbs of radiance, now
Diffuſe new light to pay thy former vow.
But hear, O Queen, the ſacred oath I ſwear,
But thy bright head, and yet remaining hair,
I join'd unwilling this ætherial ſphere;
And well I know what woes the perjur'd feel:
But none can conquer unreſiſted ſteel.
Steel hew'd the mightieſt mountain to the ground,
That Sol beholds in his diurnal round,
Thro' Athos' rocky ſides a paſſage tore,
When firſt the Medes arriv'd at Phthia's ſhore:
Then winds and waves drove their ſwift ſhips along,
And through the new made gulph impell'd the throng,
It theſe withſtood not ſteel's all-conqu'ring blow,
What could thy hairs againſt ſo dire a foe?
O mighty Jove! may ſtill thy wrath divine
Pour fierce deſtruction on their impious line,
Who dug with hands accurſt the hollow mine;

Who firſt from earth could ſhining ore produce,
Firſt temper'd ſteel, and taught its various uſe.
As thy bright locks bewail'd their ſiſter gone,
Arſinoë's horſeman, Memnon's only ſon,
On flutt'ring wings deſcended from on high,
To bear the beauteous hairs above the ſky;
Then upward bent his flight, and ſoftly plac'd
Thy radiant lock in chaſte Arſinoë's breaſt,
Whom we Zephyritis and Venus name;
And on Canopus' ſhores her altars flame:
Where late the winged meſſenger came down
At her deſire, leſt Ariadne's crown
Should ſtill unrivall'd glitter in the ſkies;
And that thy precious hairs, a richer prize,
The ſpoils devoted to the pow'rs divine,
Might from the fields of light, as brightly ſhine.
Yet bath'd in tears I wing'd my rapid flight,
Swift from her ſhrine, to this ætherial height,
And plac'd amidſt the fair celeſtial ſigns
Thy lock, for ever with new glory ſhines,
Juſt by the Virgin in the ſtarry ſphere,
The ſavage Lion, and the Northern Bear;
Full to the Weſt, with ſparkling beams, I lead,
And bright Boötes in my courſe precede,
Who ſcarcely moves along the ætherial plain,
And late, and ſlowly, ſinks beneath the main.

Tho'

Tho' feet of Gods ſurround my throne by night,
And in the ſeas I ſleep with morning light,
Yet, O Rhamnuſian maid, propitious hear
The words of ſacred truth unaw'd by fear,
The words of truth I wiſh not to conceal,
But ſtill the dictates of my breaſt reveal,
Tho' theſe reſplendent orbs in wrath ſhould riſe,
And hurl me headlong from the flaming ſkies,
Tho' plac'd on high, ſad abſence I deplore,
Condemn'd to join my lovely queen no more,
On whoſe fair head, while yet in virgin-bloom,
I drank unmeaſur'd ſweets, and rich perfume.
But now ye maids, and ev'ry beauteous dame,
For whom on nuptial nights the torches flame,
Tho' fondly wedded to ſome lovely boy,
Your virgin-choice, and partner of your joy,
Forbear to taſte the pleaſures of a bride,
Nor from the boſoms draw the veil aſide,
Till oils in alabaſter ye prepare,
And chaſtely pour on Berenice's hair:
But I th' impure adultreſs ſtill confound,
And daſh th' ungrateful off'ring to the ground.
From her no rich libation I demand,
And ſcorn the gift of each unhallow'd hand.
But if the virtuous fair invoke my pow'r,
Unbounded bliſs ſhall crown the nuptial hour,

To her ſhall Concord from high heav'n deſcend,
And conſtant love her ſoft retreats attend.
And when, bright Queen, on ſolemn feaſts, your eyes
Shall hail Arſinoë radiant in the ſkies;
When ſhe demands, bright-op'ning on your view,
The ſacred rights to heav'nly Venus due;
If thy lov'd lock appear reſplendent there,
Let me with her an equal off'ring ſhare.
But why ſhould theſe ſurrounding ſtars detain
Thy golden hairs in this ætherial plain?
O could I join thy beauteous head once more,
The ſacred head on which I grew before,
Tho' I ſhould ever loſe my light divine,
And moiſt Arcturus next the virgin ſhine.

END OF THE HYMNS.

THE

EPIGRAMS

OF

CALLIMACHUS.

EPIGRAM I.

A YOUTH, in haſte, to Mitylene came,
And anxious, thus reveal'd his am'rous flame

ΞΕΙΝΟΣ Ἀταρνειτης τις ἀνηρετο Πιττακον ἑτως
Τον Μιτυληναιον, παιδα τον Υῤῥαδιε.

Epigram I.] This excellent epigram has been much celebrated by ancient poets and philoſophers; and likewiſe by modern commentators, particularly Salmaſius, who calls it "Nobiliſſimum epigramma." Diogenes Laertius has tranſcribed it in his life of Pittacus, and the ſame ſtory is told, in proſe, by the Scholiaſt on the Prometheus of Æſchylus. Laertius tells us that Pittacus gave this advice to the young man, becauſe he himſelf had felt great inconvenience from an unequal marriage. Martial carries this idea ſtill farther, and ſays that every man ſhould chuſe a wife not from an equal, but an inferior ſtation, probably thinking that, unleſs this were the caſe, the huſband muſt comply with the inclinations

To Pittacus the wife ; O facred Sire,
For two fair nymphs I burn with equal fire,
One lovely maid in rank and wealth like me,
But one fuperior, and of high degree.
Since both return my love, and each invites
To celebrate with her the nuptial rites,

Αττα γερον, δοιος με καλει γαμος. ἡ μια μεν δη
Νυμφη κ᾽ πλετῳ κ᾽ γενεη κατ᾽ ἐμε.
Ηδ᾽ ἑτερη προβεβηκε. τι λωϊον ; εἰ δ᾽ ἀγε συν μοι
Βηλευσον, ποτερην εἰς ὑμεναιον ἀγω.

nations of his wife in every circumftance, and have no will of his own *. It feems the Ladies of ancient Greece and Rome had the fame paffion for governing their hufbands, and probably the fame fuccefs as the fair fex in modern times; and when they were affifted by fuperiority of rank and fortune, the hufband muft, of neceffity, be reduced to a cypher. I refer this Epigram to the ferious conſideration of certain ingenious perfons, commonly called *Fortune-Hunters*.

In Laertius the laft verfe but one begins in this manner; Ουτω και συ, Διων; as if Callimachus had addreffed his Epigram to a friend called Dion; but Huetius feems to have reftored the true reading which the tranflator has followed. The thought in the two laft lines has been copied by Bias †, Ovid †, and Eraſmus. § And the epigram itſelf has been attributed by ſome to Alcaeus, though probably without foundation. Suidas indeed has beſtowed much commendation on it without naming the author §; but ſince Laertius aſcribes it to Callimachus, there can be little room for doubt. And it may be obſerved that this, and the following Epigrams, are not to be found in any ſeparate manuſcript, having been collected by learned men, at different times, and at laſt publiſhed in the Anthologia.

* Mart. Lib. VIII. Epigr. 12. † Apud Gell. Lib V. cap. II.
‡ Herord. IX. 32. § In Chil. ¶ in verb. Αιλα, Βεμβιξ, Χρηματα

Perplex'd with doubts, for ſage advice I come:
Whom ſhall I wed? 'Tis you muſt fix my doom.
So ſpake th' impatient youth; th' attentive ſage
Rais'd the ſupport of his declining age,
An ancient ſtaff; and pointing to the ground
Where ſportive ſtriplings laſh'd their tops around
With eager ſtrokes; let yonder boys, he cry'd,
Solve the diſpute, and your long doubts decide.
The youth drew nigh, and liſten'd with ſurprize,
Whilſt from the laughing croud theſe words ariſe,
" Let equal tops with equal tops contend."
The boys prevail'd, and ſoon the conteſt end.
The youth departing ſhun'd the wealthy dame,
And choſe th' inferior maid to quench his flame.
Go thou, my friend, obey the ſage, and lead
An equal beauty to thy nuptial bed.

Εἶπεν. ὁ δε σκιπ̃ωνα, γεροντικον ὅπλον, ἀειρας,
Ηνιδε, κεινοι σοι πανˆ ἐρεουσιν ἐπος.
Οἱ δ' ἀρ' ὑπο πληγῃσι θοας βεμβικας ἐχοντες
Εϛρεφον ἐυρειῃ παιδες ἐνι τριοδῳ.
Κεινων ἐρχεο, φησι, μετ' ἰχνια. Χω̃ μεν ὑπεϛη
Πλησιον. οἱ δ' ἐλεγον, Τ'ην κατα σαυτον ἐλα.
Ταυτ' ἀϊων ὁ ξεινος ἐφεισατο μειζονος οἰκε
Δραξασθαι, παιδων κληδονι συνθεμενος·
Τ'ην δ' ὀλιγην, ὡς κεινος, ἐς οἰκον ἐπηγετο νυμφην,
Ουὑτω κ̀ συ γ' ἰων τ'ην κατα σαυτον ἐλα.

II.

I hear, O friend, the fatal news
Of Heraclitus death.
A ſudden tear my cheek bedews,
And ſighs ſuppreſs my breath.

For I muſt often call to mind,
How from the croud we run;
And how to jeſting ſtill inclin'd,
We ſported in the ſun.

Εἶπε τις, Ἡράκλειτε, τεον μορον· ἐς δε με δακρυ
Ἤγαγεν, ἐμνησθην δ' ἱσσακις ἀμφοτεροι
Ἡλιον ἐν λεσχῃ κατεδυσαμεν. ἀλλα συ μεν ϖϐ
Ξειν' Ἁλικαρνησσευ τετρᾶπαλαι σποδιη·

Epigram: II.] In this epigram Callimachus pays a moſt elegant compliment to the memory of his beloved friend and cotemporary Poet Heraclitus, who was a native of Halicarnaſſus, and, like our author, excelled in elegy. But his writings are long ſince deſtroyed by time, nothing remains except his name preſerved in theſe beautiful lines; and we have probably much reaſon to regret that the prophecy, contained in them, has not been fulfilled. His name is likewiſe mentioned by Läertius, who has given this epigram in the life of Heraclitus the philoſopher, and by Strabo, who calls him the friend of Callimachus *,

V. 9. And ſported in the ſun.] Εν λεσχῃ κατεδυσαμεν. The word λεσχῃ was uſed in different ages. Its original ſignification was a place expoſed to the ſun, where philoſophers met for the ſake of converſation, a cuſtom, according to Arrian borrowed from the

* Strab. Lib. XIV.

Sophiſts

Alas! he's gone, and part we muſt,
And repartee's no more;
But, tho' my friend be ſunk in duſt,
His muſe ſhall ever ſoar.

The dart of death ſhall never fly
To ſtop her waving wings;
Like Philomel ſhe mounts on high
And ſtill, like her, ſhe ſings.

III.

I, Timon, hated human race;
Ye paſſengers be gone,
Curſe as ye will, but leave the place,
And let me reſt alone.

Αἱ δε τεαι ζωσσιν ἀηδονες, ἡσιν ὁ παντων
Αρπακτης αἰδης ουκ επι χειρα βαλει.

Τιμων μισανθρωπος ἐσοικεω· ἀλλα παρελθε,
Οἰμωζειν εἰπας πολλα, παρελθε μονον.

Sophiſts of India. Afterwards it came to mean any public place where the common people reſorted, ſuch as the ſhops of ſmiths in Greece, and of barbers in Rome, which were much frequented, particularly in winter. Some ancient authors inform us that theſe Leſche were conſecrated to Apollo. Vulcanius and Dacier.

Epigram: III.] Plutarch has inſerted this epitaph in his life of Anthony; and though

IV.

Say, Timon, ſunk in night, abhor'ſt thou now
The light above, or gloomy ſhades below!
" I hate the ſhades, ſince fill'd with human kind
" In greater numbers than I left behind."

Τιμων (ἐ γαρ ἐτ' ἐσσι) τι τοι, φαος ἠ σκοτος ἐχθιον;
Το σκοτος, ὑμεων γαρ πλειονες εἰν ἀϊδη.

the name of Timon the man-hater is, doubtleſs, familiar to every reader, yet as his ſtory may not be ſo generally known, I ſhall give a ſhort abſtract of what Plutarch has ſaid concerning him.

Timon was a citizen of Athens, and lived in the times of the Peloponneſian war. He deſpiſed and avoided the converſation of mankind, but, when he met Alcibiades, who was then very young, would ſalute him with great kindneſs. Apemantus, being ſurpriſed at this preference, aſked Timon the reaſon of it, " I love him," he replied, " becauſe I foreſee that he will one day be the cauſe of much miſchief to the Athenians." His only friend was Apemantus, a man of the ſame moroſe humour, and his faithful imitator. Every action of Timon's life, and every word that he ſpoke expreſſed his deteſtation of mankind. And, after his death, he was buried at Halæ, a remote place on the ſea coaſt, that his bones might reſt undiſturbed by their deteſted Society. An epitaph expreſſive of his predominant paſſion, and ſaid to be written by himſelf, was engraven on his tomb, though Plutarch tells us, that this by Callimachus was more generally known. Lucian has likewiſe introduced him in one of his dialogues, upon which our immortal Shakeſpeare is ſaid to have founded his celebrated play, Timon of Athens.

Epigram: IV.] Timon finds himſelf more unhappy in the infernal ſhades than he had been on earth, merely becauſe he is ſurrounded by greater numbers of mankind. Auſonius relates that he was ſtoned to death by the Athenians; but I rather believe the teſtimony of Plutarch and Suidas, that their curſes and maledictions put an end to his life. Another Man-hater, called Cnemon, is mentioned by Ammonius and Ælian. Brodæus.

V.

A ſacred ſhell Zephyritis divine,
Fair Selenæa offers at thy ſhrine,

Κογχος ἐγω, Ζεφυριτι, παλαιτερος· ἀλλα συ νυν με

Epigram: V.] Selenæa, the daughter of Clinias, a nobleman of Smyrna, dedicates a Nautilus (then a very great curioſity) to the famous Ægyptian princeſs Arſinöe, who was worſhipped as a Goddeſs under the names of Zephyritis, Venus and Chloris, as we find in the Coma Berinices.

This epigram is perhaps unequalled in any language, not on account of pointed wit, which ſeldom characterizes the Greek Anthology, but for beauty of verſification, and becauſe it contains the whole natural hiſtory of the Nautilus, in the compaſs of a very few lines. Oppian's deſcription of the ſame animal, tho' he lived in the age of the Antonines, above three hundred years after Callimachus, and had therefore better opportunities of information, comes far ſhort of this, being more verboſe, leſs poetical, and indeed ſeems little more than a verſification of Pliny, whoſe account of this extraordinary ſpecies of Polypus I ſhall give in his own words.

" Among the greateſt wonders of nature is that fiſh called by ſome Nautilus, and by others Pompilus. When he wiſhes to come above water, he turns on his back, raiſes himſelf up by little and little, and that he may ſwim with greater facility, diſcharges all the water within him from a pipe, which may be compared to a commonſewer. His body being lightened, he turns up his two foremoſt claws or arms, and ſtretches out between them a membrance of wonderful fineneſs. This ſerves him for a ſail above water, and with his remaining arms he works his way under it, directing his courſe with his tail in the midſt, to ſupply the place of a helm. Thus he makes way in the ſea, like a ſhip under ſail; but, if he ſhould happen to be frightened, immediately draws in water to encreaſe his weight, and plunges to the bottom." *

The learned reader may compare this with Oppian's Halieutics, Book Iſt. V. 338. and ſeq.

* Plin. Hiſt. Natur. Lib. IX, Cap. 47. Ed. Harduin.

And

And thus thy Nautilus is doubly bleſs'd,
Since giv'n by her, and ſtill by thee poſſeſs'd.
Of late ſmall tackling from my body grew;
Thin ſails I ſpread, when winds propitious blew,
But when the ſeas were calm, to gain the ſhores,
I ſtretch'd my little feet, like lab'ring oars,
And, from my buſy limbs and painted pride,
Was call'd a Polyp as I ſtem'd the tide;
Till driv'n by winds, on Coan rocks I ſhone,
And now recline before Arſinoë's throne.
Depriv'd of life no more in ſeas I reſt,
Or draw young Halcyons from the wat'ry neſt;

Κυπρι, Σεληναιης ἀνθεμα πρωτον ἐχεις
Ναυτιλον· ὁς πελαγεσσιν ἐπεπλεον· εἰ μεν ἀηται,
Τεινας οἰκειων λαιφος ἀπο πρωτονων.
Εἰ δε γαληναιη, λιπαρη Θεος, ὐλος ἐρεσσων
Ποσσιν, ἱν' ὡσπερ ϗ τὐνομα συμφερεται.
Ες τ' ἐπεσον παρα θινας Ιὐλιδος, ὀφρα γενωμαι
Σοι το περισκεπτον παιγνιον Αρσινοης.
Μηδε μοι ἐν θαλαμῃσιν ἐθ' ὡς παρος, εἰμι γαρ ἀπνους,

V. 12. Till driv'n by winds on Coan rocks I ſhone.] The original is Ἐς τ' ἐπεσον παρα θινας Ἰὐλιδος; and Vulcanius imagines that Julis was the ſame with Julis polis, a city in the neighbourhood of Alexandria. But this conjecture is certainly without foundation, the city of Julipolis not being in exiſtence when Callimachus wrote. Madame Dacier has rectified the miſtake: Julis was ſituated in the iſle of Cos, and a Nautilus brought from thence would no doubt be more acceptable to the queen of Ægypt, becauſe her huſband Ptolemy Philadelphus was born in that iſland.

But be this boon to Clinia's daughter giv'n,
A virtuous maid and fav'rite of high heav'n;
The precious boon let Selenæa gain,
When ſhe from Smyrna ploughs the foaming main.

Τικτει τ' αἰνοτερης ὠεον Αλκυονης.
Κλεινιȣ ἀλλα θυγατρι διδοι χαριν, οἰδε γαρ ἐσθλα
Ρεζειν, ϗ Σμυρνης ἐςιν ἀπ' Αἰολιδος.

V. 15. But be this boon to Clinias' daughter giv'n.] It is not to be ſuppoſed, from theſe words, that Selenæ wiſhes to plunder the neſt of the poor timorous Halcyon, and to feed like a Nautilus upon her eggs. She begs the Goddeſs to grant a proſperous voyage from Smyrna, and hopes to ſee theſe neſts floating on the ocean, as a ſign that her prayers are heard. For the ancients imagined, as we learn from the fable of Ceyx and Halcyone, that this bird was particularly favoured by the Gods, who decreed that there ſhould be no ſtorm, while ſhe continues to ſit on her neſt, which floats on the ſurface of the Sea *. This is confirmed by the following lines of Theocritus.

Χ' αλκυονες ςορεσεωντι τα κυματα, ταν τε θαλασσαν,
Τον τε νοτον, τον τ' ευρον, ὁς εχατα φυκια κινει.
Ἀλκυονες, γλαυκαις Νηρηϊσι ται τε μαλιςα
Ὀρνιχων ἐφιλαθεν †.

May Halcyons ſmooth the waves, and calm the ſeas,
And the rough ſouth-caſt ſink into a breeze;
Halcyons, of all the birds that haunt the main,
Moſt lov'd and honour'd by the Nereid train. FAWKES.

But it ſeems that neither the love of the Nereids, nor the favour of Jupiter himſelf were ſufficient to defend them from the ravages of the Nautilus, ſmall and inconſiderable as it is; an inſtance, among many others, of the monſtrous abſurdities contained in the Pagan Mythology. From theſe fables in all probability, the phraſe, Halcyon days, was applied to ſignify any uncommon piece of good fortune.

* Ovid. Metamorphos. Lib XI. † Theocr. Idyll. VII. and. 57.

VI.

A Samian gave me birth, the ſacred bard
Whoſe hoſpitable feaſt great Homer ſhar'd;
For beauteous Iole my ſorrows flow,
And royal Eurytus oppreſs'd with woe:
But mightier names my laſting fame ſhall crown,
And Homer give Creophilus renown.

Τȣ Σαμιȣ πονος εἰμι, δομῳ ποτε θειον Ομηρον
Δεξαμενȣ· κλαιω δ' Εὐρυτον, ὁσσ' ἐπαθεν,
Και ξανθην Ιολειαν. Ομηρȣ νυν δε καλευμαι
Γραμμα· Κρεωφυλῳ, Ζευ φιλε, τȣτο μεγα?

Epigram: VI.] We may ſuppoſe this epigram to have been wrote on ſome blank page of a poem entitled the deſtruction of Oechalia, aſcribed by ſome to Homer, but by Callimachus to Creſphylus. And hence he tells us that the name of Homer will immortalize the poem of Creophylus, a Samian who entertained this renowed bard of antiquity for ſome time in his houſe, and, if we may believe Plutarch, his grand children preſerved the writings of Homer*. The ſubject of this poem, according to Euſtathius, was the ravaging of Oechalia by Hercules, becauſe Eurytus king of the country refuſed him his daughter Jole†. Euſtathius gives this epigram, and agrees in opinion with our author, but Strabo tells us, that Homer left his manuſcript with Creſphylus, who was afterwards ſuppoſed to have been the writer‡. Let the learned decide.

* Plutarch. in vit. Lycurg. † Euſtath in Il. II. ‡ Strab. Lib. XIV.

VII.

A pious youth approaching where
His ſtepdame's body lay,
Officious crown'd her ſtatue there
With flow'rets freſh and gay.

Nor thought his father's wife, when dead,
Her malice could retain;
The ſtatue thunder'd on his head
And fix'd him to the plain.

Ye foſter-ſons avoid his doom
Nor hang a flow'ry wreath
Around an envious ſtepdame's tomb,
Leſt ye too ſink in death.

Στηλην μητρυιης, μικραν λιθον, ἐξεφε κερος,
Ως βιον, ἠλλαχθαι κῆ τροπον οἰομενος.
Η δε ταφῳ κλινθεισα κατεκτανε παιδα πεσουσα·
Φευγετε μητρυιης κῆ ταφον οἱ προγονοι.

Epigram VII.] This is one of the few Greek epigrams that may be termed humorous though the ſubject is ſufficiently tragical, the boy having paid dear for his raſhneſs. Bentley propoſes an alteration in the phraſe μικραν λιθον, becauſe ſays he, how could ſo ſmall a ſtatue kill a great boy. But in this inſtance Madame Dacier has beat our learned Grammarian at his own weapons, by giving the true ſignification, namely that this expreſſion ſignifies *politum marmor*, *lapis politus*, when the word μικρος is in the feminine.

VIII.

No wreaths of ivy Theætetus crown,
Who choſe the certain path to high renown.
Unſkilful judges his great worth deſpiſe,
And undeſerving bards obtain the prize:
Yet envy not, my friend, their ſhort-liv'd fame;
Admiring Greece ſhall ſtill reſound thy name.

Ηλθε Θεαιτητος καθαρην ὁδον. εἰ δ' ἐπι κισσον
Τον τεον ὐχ αὑτη, Βακχε, κελευθος ἀγει.
Αλλων μεν κηρυκες ἐπι βραχυν ὐνομα καιρον
Φθεγξονται, κεινος δ' Ελλας ἀει σοφιαν.

The ſtatues and pillars raiſed over dead bodies among the ancients, were crowned with Parſley; and hence people labouring under a mortal diſeaſe were ſaid τω σελινω δυθαι, "to ſtand in need of Parſley." Servius gives the origin of theſe pillars in the following words, "In the times of our anceſtors, noblemen were buried at the foot of ſome diſtant hill, and huge pillars or pyramids were placed over their graves in token of their great quality." But theſe pyramids were always erected over the bodies of kings and rich men only. Brodæus.

Epigram VIII.] There was an annual competition among the Grecian poets at the feſtival of Bacchus, when the victorious bard was rewarded with a crown of Ivy. And the firſt Ptolemy's, fond of adopting the cuſtoms of a country where their anceſtors had lived, introduced this at Alexandria, as we may learn from the following lines of Theocritus.

Ουδε Διωνυσω τις ἀιηρ ἱερος κατ' ἀγωνας
Ἱκετ' ἐπισταμενος λιγυραν ἀναμελψαι ἀοιδαν,
Ω, ἁ δωτιναν ἀνταξιον ὡπασε τεχνας *.

* Theocr. Idyll. v. 112.

" Nor

IX.

The feweſt words are ſtill expreſt
By him who gain'd at Bacchus feaſt,
He ſays in ſimple phraſe, "I've won."
But Phœbus more unlucky ſon,

Μικρη τις, Διονυσε, καλα ϖρησσοντι ϖοιητη
Ρησις. ὁ μεν, νικω, φησι το μικροτατον.

"Nor does any ſkilful bard attend the ſacred competition of Bacchus, without receiving a reward equal to his merit from thee."

Theœtitus was an unſuceeſsful competitor for this prize, and a friend of Callimachus, who conſoles him for his misfortune. The Greek Scholiaſt mentions one of the ſame name a ſcholar of Plato, but certainly not the perſon addreſſed by our poet, who ſeems to have been his contemporary——Horace alludes to the above mentioned cuſtom in his firſt ode,

Me doctarum hederæ proemia frontium
Diis miſcent ſuperis:

And Mr. Francis, not adverting to this poetical competition, and being miſled by Rutgerſius, has evidently perverted the ſenſe of this paſſage by exchanging the pronoun *me* for *te*, and thus transfering the crown of Ivy from the poet to the patron.

An Ivy wreath, fair learning's prize,
Raiſes Mecœnas to the ſkies. FRANCIS.

Epigram IX.] This epigram may be called a continuation of the laſt; and though the humour of it plainly turns upon one word νικω, it is not a little ſurpriſing that the five Annotators who have commented on it, ſhould diſagree ſo much among themſelves, and find three or four difficulties in every line. The ſignification ſeems to be this: the poet who gains the prize, at the feaſt of Bacchus, ſatisfied with his victory, makes no long ſpeech, but ſimply tells his friend "I have won." The unfortunate competitor, on the other hand diſguſted with his loſs, makes a long harrangue to the multitude; in order to

Whoſe prize is gone, whoſe hopes are croſt,
Should any aſk how he had loſt,
On fickle fortune throws the blame,
And tells in long harangues his claim:
No judges hence the prize aſſign;
O may the ſhorteſt phraſe be mine.

X.

Beneath this tomb, in ſacred ſleep,
The virtuous Saon lies;
Ye paſſengers forbear to weep,
A good man never dies.

Ω δε συ μη πνευσης ἐνδεξιος, ἠν τις ἐρηται
Πως ἐβαλες; φησι, σκληρα τα γιγνομενα.
Τῳ μερμηριξαντι τα μὴνδικα, τετο γενοιτο
Τὲπος, ἐμοι δ' ὠ 'ναξ ἡ βραχυσυλλαβειη.

Τηδε Σαων ὁ Δικωνος Ακανθιος ἱερον ὑπνον
Κοιμαται. θνησκειν μη λεγε τυς ἀγαθυς.

regain his reputation, and, like many people now a days, calls his miſconduct a misfortune. But, all this eloquence being loſt on the judges, Callimachus wiſhes, that when he contends for the prize, he may need only to ſpeak the word expreſſive of victory.

Epigram X.] It is uncertain whether Saon was a Thracian or Egyptian. Callimachus calls him a native of Acanthus, and Stevens writes that there were two cities of that name, the one in Thrace and the other in Egypt.—Obſopæus.—Were it worth while.

XI.

Say, doſt thou ſeek Timarchus now,
To talk with him in ſhades below,
Of truths before unknown to thee,
As, where th' immortal mind muſt be?
Go ſearch the fam'd Elyſian plain,
For ancient Ptolemæus train,
You'll find him there (his body's duſt)
Amid th' aſſemblies of the juſt.

Ἦν διζῃ Τίμαρχον ἐν αἰδος, ὄφρα πυθηαι
Ἤ τι περι ψυχης ἠ παλι πως ἐσεται.
Διζεσθαι, φυλης Πτολεμαϊδος, υἷεα πατρος
Παυσανιε· δηεις δ' αὐτον ἐν εὐσεβεων.

while to ſettle the diſpute, the preference would certainly be given to the latter opinion, as it is much more probable that our Poet ſhould write an epitaph on a countryman of his own than on a ſtranger.

Short and ſimple as this epigram is, the Commentators have not failed to differ about it, and to perplex the ſenſe, as uſual. Vulcanius ſuppoſes, without the leaſt ſhadow of reaſon, that the word Ἴερος ſhould be tranſlated perpetual; Madam Dacier quotes Virgil and Horace, and Grævius Æſchylus and Lycophron, to give the reader a piece of information, which a child would have told him, namely, that the word *Sleep* is ſometimes uſed to ſignify *Death:* one inſtance of the trifles to which theſe learned Scholiaſts will deſcend, when they can find nothing in an Author to diſpute about.

Epigram XI.] Obſopæus tells us that Timarchus was an Athenian, a diſciple of Epicurus, and that he had long diſputed concerning the nature of the ſoul. But Madam Dacier calls him a Pythagorean, and ſays that Callimachus did not believe in the immortality of the ſoul; though certainly the words in the text contain no proof of this laſt

XII.

Here Theris lies in endleſs reſt;
A little ſpot contains the gueſt,
Once victor in th' Equeſtrian ſtrife,
And now has reach'd the goal of life,
His body ſhort, his tomb not long,
And ſhort, like them, ſhall be my ſong.

Συντομος ἠν ὁ ξεινος, ὁ δ' ταφος. ἐ μακ;α λεξω,
Θηρις Αρι;αιϑ, Κρης, ὑπ' ἐμοι, δολιχον.

opinion. At the ſame time, if I were inclined to heſitate about the authenticity of any part of our author, this and the preceding epigram afford moſt room for doubt, the ſtile bearing a greater reſemblance to the enlightened times of Chriſtianity, than the dark ages of Heatheniſm. And we are informed by the Scholiaſt on Ariſtophanes that the Ptolemaic tribe in Egypt were ſuſpected of having apoſtolized from the ancient religion *. To which it may be added that the laſt line ends in the ſame manner with the fifth verſe of the firſt Pſalm, ἐν ἐυσεβεων in "piis coetibus" ἐν βυλη δικαιων, which has exactly the ſame ſignification †.

Epigram XII.] The force of this epigram ſeems to have been miſunderſtood both by Stephens, in his Latin tranſlation, and by ſome other commentators in their annotations. It conſiſts chiefly in a Pun in the word Δολιχος, which may be tranſlated both by the adjective *long*, and by a *place for Horſeracing*, ſaid to have been 20 or 25 Stadia in length. Theris, though a little man, had once obtained the prize in this conteſt, and the Poet expreſſes his victory in the race, and his victory over life (if I may be allowed the expreſſion) by a ſingle word. The reader may obſerve that the tranſlator has attempted to preſerve the double meaning in Engliſh; but a complete transfuſion of ſuch

* In σμικρος. † Septuag. Ψαλμ. I.

expreſſions.

XIII.

When you, my friend, to Cyzicus repair,
Good Hippacus and Didyme the fair
Are found with eaſe, amid th' extended town,
Since both deſcend from ſires of great renown:
Then ſadly tell their ſon's untimely doom,
For youthful Critias lies beneath this tomb.

Κυζικον ἠν ἐλθης, ὀλιγος πονος Ιππακον εὑρειν
Και Διδυμην. ἀφανης ἐτι γαρ ἡ γενεη.
Και σφιν ἀνιηρον μεν ἐρεις ἐπος, ἐμπαλιν δε λεξον
Τεθ', ὁτι τον κεινων υἱον ἐχω Κριτιαν.

expreſſions into any modern language muſt, neceſſarily, be impoſſible. Suidas would make us believe, though Kuſter differs from him, that a grave accent was placed over the penult of the word Δολιχος ſignifying *long*; but an acute accent over the laſt ſyllable but one, when the meaning was a *Horſe race* *. And if we may give credit to what ſome Grammarians affirm, namely that the ſole uſe of the Greek accents was to modulate the tone of the voice in reading, probably Suidas may be in the right.

Epigram XIII.] This epigram, or epitaph, if I may ſo call it, is a proper contraſt to the preceding, being wrote in the ſimple ſtile of ancient Greek Anthology. Indeed the ſubject ſeems too pathetic to admit of any play upon words, or quaintneſs of expreſſion; but we know nothing of either Critias or his parents. The city of Cyzicus was ſituated on the Propontis.

* Suid. in verb. Δολιχος.

XIV.

Stranger. Where's Charidas buried? I ſpeak without fear.
Monument. The ſon of Arimnas lies mouldering here.
Stranger. O tell me, good Charidas, what's in thy tomb?
Charidas. Inquiſitive mortal, there's nothing but gloom.
Str. Say wilt thou return?—*Char.* Wicked trifler begone.
Str. What's Pluto?—*Char.* A fable, and we are undone.
If there's pleaſure in death, and ſure I ſpeak true,
Pellæus' fat ox will be happy as you.

Ἡ ῥ' ὑπο σοι Χαριδας ἀναπαυεται; εἰ τον Αριμνα
Τε Κυρηναιε παιδα λεγεις, ὑπ' ἐμοι.
Ω Χαριδα, τι τα νερθε; πολυ σκοτος. αἱ δ' ἀνοδοι τι;
Ψευδος. ὁ δε Πλετων; μυθος. ἀπωλομεθα.
Οὑτος ἐμος λογος ὑμμιν ἀληθινος. εἰ δε τον ἡδυν
Βελει, Πελλαιε βες μεγας εἰς ἀϊδην.

Epigram XIV.] A ſtranger comes towards a ſepulchral Monument to inquire after the welfare of his dead friend Charidas. The monument anſwers his firſt queſtion, and Charidas the reſt. And we may obſerve that Callimachus, like Homer, gives life and vigour to the moſt inanimate parts of the creation. His genius, like the lyre of Orpheus, inſpires trees, ſtones, iſlands and mountains with ſpeech, motion and activity. This is the true ſpirit of Poetry. It muſt, however, be confeſſed, that the preſent epigram is the moſt ludicrous in the whole collection, and, at firſt view, ſeems to favour a little of that Atheiſm with which our author has been taxed. But let us not decide too haſtily: many of the Greek Poets and Philoſophers imagined that departed ſpirits exiſted, if not in miſery, at leaſt in a ſtate of inſipid indolence, and diſſatisfaction. Nobody ever denied that

XV.

Who knows if any pow'r will give
Another day for him to live?

Δαιμονα τις δ' ἐυ οἰδε τον ἀυριον; ἠνικα και σε

that Homer believed in a future ſtate, and yet we find Achilles as unhappy in the infernal ſhades as Charidas is repreſented in this epigram.

Μη δη μοι θἀνατον γε παραυδα, φαιδιμ' Ὀδυσσευ *.
Βυλοιμην κ' ἐπαρυρος ἐων θητευεμεν ἀλλῳ
Ἀνδρι παρ' ἀκληρῳ ᾧ μη βιοτος πολυς ειη
Ἠ πασιν νεκυεσσι κατα φθιμενοισιν ἀνασσειν.
Talk not of ruling in this dol'rous gloom,
Nor think vain words (he cry'd) can eaſe my doom:
Rather I chuſe laborioufly to bear
A weight of woes, and breathe the vital air,
A ſlave to ſome poor hind that toils for bread;
Than reign the ſcepter'd monarch of the dead. POPE.

V. 8. Pellæus' fat Ox will be happy as you.] Some of the Commentors, and particularly Stephens, have, with wonderful ingenuity, transformed the ox of Pellæus into the Bucephalus of Alexander. And others, with equal reaſon, ſuppoſe that Pellæus himſelf is meant, and not his Ox, becauſe a famous boaſter of antiquity was called Philippus Pellæus. The word Philippus probably occaſioned the firſt miſtake; for, with theſe gentlemen, a word to the wiſe is commonly ſufficient. Madame Dacier alone has ſtuck cloſe to the original; and, for the honour of the ſex, I ſhall give her tranſlation of the laſt part of this epigram in her own words. "Mais le bon eſt, que le gros boeuf de Pelleus y eſt auſſi-bien avec ſon immortalite, que les autres."

Epigram XV.] This epigram contains little intereſting: for we know nothing of either Charmis, or his father. Brodæus aſcribes it to Simonides; but whoever was the

* Hom. Odyſſ. XI. v. 487.

Lo! Charmus, late our deareſt friend,
To-day ſhall to the grave deſcend;
And tears, alas! bring no relief
To ſoothe his mournful father's grief.

XVI.

By all the Gods, I ne'er had known
Who this Timonoë was,
Had not her father's name been ſhown
In monumental braſs.

Χαρμι τον ὀφθαλμοις χθιζον ἐν ἡμετεροις,
Τῃ ἑτερῃ κλαυσαντες ἐθαπτομεν. ὠδεν ἐκεινε
Εἰδε πατηρ Διοφων χρημ' ἀνιηροτερον.

Τιμονοη, τις δ' ἐσσι; μα δαιμονας, ὲ σ' ἀν ἐπεγνων
Εἰ μη Τιμοθεε πατρος ἐπην ὀνομα

writer, he has borrowed a phraſe from the fifteenth Ode of Anacreon; τι; δεν οιδι τον ἀυριον And Horace had probably both in his eye, when he wrote the following well known line,

Quid ſit futurum cras fuge quærere *:

Epigram XVI.] Callimachus, or whoever may be ſuppoſed to ſpeak theſe lines, would have known nothing of Timonöe, unleſs he had ſeen the name of her father Timotheus, with whom he was acquainted, engraven on her tomb. And it was the cuſtom, in ancient as in modern times, to inſcribe, not only the name of the deceaſed upon the monument,

* Hor. Lib. I. Od. 9.

but

Methymne too, the city's name,
Engraven on her tomb
With old Timotheus, gives to fame
Her much-lamented doom.

Tho' time will ſome relief impart
To ſoothe a father's woe,
Deep ſorrow rends her huſband's heart,
His tears for ever flow.

XVII.

The Samian virgins us'd often to play
With Crethis the witty, the pleaſant and gay,

Στηλη, ἡ Μηθυμνα τεη πολις· ἡ μεγα φημι
Χηρον ἀνιασθαι σον ποσιν Ευθυμενη.

Κρηθιδα την πολυμυθον, ἐπιξαμενην καλα παιζειν,

but the name of the father, grandfather, the place of nativity, reſidence, &c. And in every Church-yard we ſee monuments erected to the memory of obſcure perſons, remarkable for nothing, but that they were born, and that they died; a proof of Dr. Young's celebrated poſition, that the love of fame is the univerſal paſſion.

V. 5. Methymne too, the city's name] Methymne was a city of Leſbes the inhabitants of which were celebrated for making wine, which Galen calls ſweet and fragrant. This place is ſometimes named Methone. Brodæus.

Epigram XVII.] There is nothing remarkable here except the word ἀποβριζω. Athenæus remarks that βριζειν had the ſame ſignification with καθευδειν; and a Goddeſs called

But now, when they ſeek her, ſhe cannot be found,
Their ſportive companion ſleeps here under ground,
Diſcharging the debt which to nature we owe;
For all muſt deſcend to the regions below.

XVIII.

Had never veſſel croſs'd the main,
Our preſent grief had been in vain;
But we for Sopolis muſt weep,
Now plung'd beneath the whelming deep:
The ſurges toſs his breathleſs frame;
An empty tomb preſerves his name.

Διζονται Σαμιων πολλακι θυγατερες,
Ηδιζαν συνεριθον, ἀει λαλον· ἡ δ' ἀποβριζει
Ενθαδε τον πασαις ὑπνον ὀφειλομενον.

Ωφελε μηδ' ἐγενοντο θοαι νεες. ἐ γαρ ἀν ἡμεις
Παιδα Διοκλειδε Σωπολιν ἐξενομεν.
Νυν δ' ὁ μεν εἰν ἀλι πε φερεται νεκυς, ἀντι δ' ἐκεινε
Οὐνομα κ' κενεον σαμα παρερχομεθα.

Brizo was ſuppoſed to preſide over divination by dreams. Sacred rites were paid to this Deity in the Iſland of Delos; and thoſe perſons who pretended to foretel future events by dreams were called Brizomantes. Vulcanius.

Epigram XVIII.] It was uſual among the ancients to raiſe a Cenotaph or empty monument, to the memory of thoſe who ſuffered death by ſhipwreck, or any other extraordinary

XIX.

Not on the land could Lycus die,
Nor in his native Naxos lie,
But on the main by tempeſts toſt,
His life and ſhip together loſt,
When firſt he left Ægina's ſhore,
And o'er him now the ſurges roar:
An empty marble only keeps
His name from the devouring deeps.
Obey my words and ſhun the ſeas,
Ye mariners, in times like theſe,
When to the main the goat declines,
Nor in the ſky with Phœbus ſhines.

Ναξιος ἐκ ἐπι γης ἐθανεν Λυκος, ἀλλ' ἐνι πωντῳ
Ναυυ ἁμα κ᾽ ψυχην εἰδεν ἀπολυμενην,
Εμπορος Αἰγινηθεν ὁτ' ἐπλεε. χῶ μεν ἐν ὑγρῃ
Νεκρος. ἐγω δ' ἀλλως ἐνομα τυμβος ἐχων,
Κηρυσσω πανταληθες ἐπος τοδε. φευγε θαλαττῃ
Συμμισγειν ἐριφων ναυτιλε δυομενων.

traordinary accident; and ſuch monuments are ſometimes built in our own times, in honour of illuſtrious perſons. Dacier.

Epigram XIX.] Lycus, a merchant of Naxos, one of the Cyclades, having been loſt in a ſtorm, while he was on a voyage from the iſland of Ægina ſituated in the Saronic Gulph, the poet laments his fate, and warns mariners againſt going to ſea, when Capricorn ſets at ſun-riſe. For the ancients imagined that the riſing and ſetting of this conſtellation

XX.

Nicoteles lies buried here,
Philippus o'er him drops a tear,
And mourns his twelfth and only boy,
The father's hope, his pride and joy.

XXI.

This morning we beheld with ſtreaming eyes
The flames from Melanippus' body riſe;
At eve, fair Baſile reſign'd her breath,
Diſdaining to ſurvive a brother's death;

Δωδεκετη τον παιδα πατηρ ἀπεθηκε Φιλιππος
Ενθαδε, την πολλην ἐλπιδα, Νικοτελην.

Ηῳοι Μελανιππον ἐθαπτομεν, ἡελιϐ δε
Δυομενϐ Βασιλω κατθανε παρθενικη,
Αὐτοχερι. ζωειν γαρ, ἀδελφεον ἐν πυρι θεισα,

ſtellation either with, or in oppoſition to the ſun, were always attended with uncommonly high winds.

Epigram XX.] This little epitaph is rendered intereſting by the uncommon circumſtance of a father lamenting the death of his twelfth ſon. Stephens, for I know not what reaſon, has tranſlated the word Δωδικιτη, *quartam trieterida.*

Epigram XXI.] The particulars of this tragical ſtory are not known. The epigram itſelf was firſt publiſhed in the Anthologia, lib. III. cap. 23.

With

With frantic hands ſhe gave the deadly blow
That ſent her ſoul to gloomy ſhades below.
Two mighty ills the wretched ſire muſt mourn,
And weep around a ſon and daughter's urn;
Old Ariſtippus ſunk in grief appears,
And all Cyrene melts in briny tears.

XXII.

Whoe'er with hallow'd feet approaches near,
Behold, Callimachus lies buried here,
I drew my breath from fam'd Cyrene's ſhore,
And the ſame name my ſon and father bore.

Οὐκ ἐτλη. διδυμον δ' οἰκος ἐσειδε κακον
Πατρος Αρισιπποιο. κατηφησεν δε Κυρηνη
Πασα, τον εὐτεκνων χηρον ἰδυσα δομον.

Ὁστις ἐμον παρα σημα φερεις ποδα, Καλλιμαχε με
Ισθι Κυρεναιε παιδα τε ϗ γενετην.

Epigram XXII.] Doctor Kennet obſerves very juſtly that from theſe beautiful verſes alone, Martial had ſufficient reaſon to aſſign the palm to Callimachus as the firſt Greek writer of Epigram. Both Doctor Kennet and Doctor Dodd have given them in Engliſh, and both ſeem to have miſunderſtood the meaning of the author, by ſuppoſing that this epitaph was intended for his father, and not for himſelf. They have likewiſe omitted the material circumſtance of his being a native of Cyrene. The Poetry in each is below criticiſm.

My

My warlike ſire in arms much glory won,
But brighter trophies grac'd his favour'd ſon;
Lov'd by the tuneful nine he ſweetly ſung,
And ſtopt the venom of th' invidious tongue:
For whom the muſe beholds with fav'ring eyes,
In early youth, ſhe'll ne'er in age deſpiſe.

XXIII.

O'er Cretan hills a virgin chanc'd to ſtray,
And bore the ſwain Aſtacides away,
To Dicte's wood his inſtant flight compells,
Where under ruſtling oaks a prieſt he dwells:

Εἰδεις δ' ἀμφω κεν. ὁ μεν ποτε πατριδος ὁπλων
Ηρξεν, ὁ δ' ἡεισεν κρεισσονα βασκανιης.
Οὐ νεμεσις· Μεσαι γαρ ὁσους ἐδον ὀμματι παιδας
Αχρι βιε πολιους ἐκ ἀπεθεντο φιλες.

Ασακιδην τον Κρητα, τον αἰπολον ἡρπασε νυμφη
Εξ ὀρεος. ϗ νυν ἱερος Ασακιδης

Epigram XXIII.] All the Commentators have paſſed over this epigram in ſilence; but the meaning ſ ems pretty plain: A young ſhepherd retires with his miſtreſs to the mountain of Dicte. They live in a wood; he becomes a Prophet, utters predictions, which, according to the ſuperſtition of the times, are ſuppoſed to be communicated to him by the neighbouring trees: and they would no doubt make a tolerable livelihood by preſents received from their credulous countrymen, who came to have their fortunes told.

Ye

Ye ſhepherds, ceaſe to ſing in Daphne's praiſe;
To fam'd Aſtacides your voices raiſe.

XXIV.

Cleombrotus, high on a rock,
Above Ambracia ſtood,
Bade Sol adieu, and, as he ſpoke,
Plung'd headlong in the flood.

From no miſchance the leap he took,
But ſought the realms beneath,
Becauſe he read in Plato's book,
That ſouls live after death.

Οἰκει Δικταιησιν ὑπο δρυσιν. ἐκ ἐτι Δαφνιν
Ποιμενες, Ασκιδην δ' αἰεν ἀεισομεθα.

Εἰπας, Ηλιε χαιρε, Κλεομβροτος ὡ 'μβρακιωτης
Ηλατ' ἀφ' ὑψηλε τειχεος εἰς ἀϊδην.
Αξιον εἰδεν ἰδων θανατε κακον, ἀλλα Πλατωνος
Εν το περι ψυχης γραμμ' ἀναλεξαμενος.

Epigram XXIV.] This epigram is one of the moſt celebrated little Poems of antiquity, and ſhews the great value that was put even upon the ſmalleſt productions of our Author. It has been copied by Ammonius, and tranſlated verbatim into Latin proſe by Cicero *.

* Cicer. Tuſculan. quæſt. Lib I.

XXV.

Small is my ſize, and I muſt grace
Eetion's porch, a little place;
A hero's likeneſs I appear,
And round my ſword a ſerpent bear.

Ἡρῳς Ἠετιωνος ἐπι ϛαθμον Αμφιπολιτεω
Ἱδρυμαι, μικρῳ μικρος ἐπι πρoθυρῳ.

St. Auguſtine likewiſe mentions the fate of the unfortunate Cleombrotus, and Hieronymus calls him a martyr to the Philoſophy of a fool. It is ſaid by Callimachus that he leapt εἰς ἀιδην, into Tartarus, but Cicero, "ſe in mare abjeciſſe," that he threw himſelf into the ſea; and the learned commentators have been much puzzled in what manner to reconcile the difference betwixt the Poet and the Philoſopher. There ſeems to me but one method of ſettling the diſpute, and that natural and eaſy, ſuppoſing what is much in the ſpirit of theſe epigrams, namely that the word ἀιδην is capable of two ſignifications: and that phraſe Ἡλατο εἰς ἀιδην expreſſes both the death of Cleombrotus and the manner of it, as if we were to ſay in Engliſh he leapt into the *Gulph*, which may ſignify either a Gulph of the ocean, or the Guph of Tartarus.

The bay or Gulph of Ambracia, ſo called from a city of that name, is ſituated on the coaſt of Epirus, and now called Golfo di l'arta *. Cleombrotus is ſaid, in the original, to have leapt from the wall of Ambracia: but as that city ſtood at the diſtance of 80 ſtadia from the ſea, it is commonly ſuppoſed that he threw himſelf headlong from a rock, and in that ſenſe I have tranſlated the paſſage, as Stephens had done before me.

Epigram XXV.] Eetion of Amphipolis was a ſkilful ſtatuary of that age, who is ſomewhere commended by Theocritus. And we learn from Virgil that ſerpents were engraved on the tombs of Heroes. Dacier.

A Warrior of a ſhort ſtature having loſt his life by a fall from a mettleſome horſe,

* Cellar. Georgr. p. 57.

Eetion

But ſince Eetion views, with hate,
The prancing ſteed that caus'd my fate,
Reſolv'd that we no more ſhould meet,
He plac'd me here upon my feet.

Λοξὸν ὀφιν κ᾽ μενον ἐχων ξιφος. ἀνδρι δε ἱππει
Θυμωθεις, πεζον κἀμε παρωκισατο.

Eetion erected a pedeſtrian ſtatue to the memory of this little Hero, in his own porch or Veſtibule, according to the cuſtom of the times; and ſuppreſſed the ſteed, that the likeneſs of this unruly animal might never be known to poſterity. And perhaps he thought that a man, who had been killed by a fall of this nature was not fit to appear on Horſeback.

V. 4. And, round my ſword a ſerpent bear.] Artemidorus tells us, that a dragon or ſerpent was ſacred to Jupiter, Apollo, Ceres, Proſerpine and Æſculapius, as well as to Heroes and Demigods. Beſides the Phoenicians and Egyptians imagined that ſerpents partook of the divine nature; becauſe they moved along with incredible ſwiftneſs, and nimbly twiſted their bodies into different forms, without the aſſiſtance of limbs or members like other animals. Alſo becauſe they were thought capable of renewing their youth, by caſting their ſkins at a certain age. And hence Euſebius writes that the Egyptians repreſented the univerſe by two circles, one within the other, and a ſerpent, with the head of a hawk, twining his folds around them. The circles repreſented the magnitude and ſhape of the world, and the ſerpent the good genius or univerſal Preſerver; that is, the ſpirit which pervades all, and from whom all receive life, nouriſhment, and vigour. Vulcanius.

This is a confirmation of what was obſerved in the beginning of theſe notes, that the idea of one ſupreme being was never totally loſt in the ancient world.

XXVI.

Fond Callignotus ſigh'd and ſwore,
'Tis Violante I adore,
The brighteſt beauty on the plain,
And ſhe alone my heart ſhall gain,
He ſwore; but lover's vows, they ſay,
To heav'n could never make their way,
Nor penetrate the bleſs'd abode,
Nor reach the ears of any God.
While for another maid he burns,
Forſaken Violante mourns
Her blaſted hopes, her honour gone;
As Megra's race were once undone.

Ωμοσε Καλλιγνωτος Ιωνιδι, μηποτ' ἐκεινης
Εξειν μητε φιλον κρεισσονα, μητε φιλην.
Ωμοσεν. ἀλλα λεγουσιν ἀληθεα, τους ἐν ἐρωτι,
Ορκους μη δυνειν ἐατ' ἐς ἀθανατων.
Νυν δ' ὁ μεν ἀλλης δη θερεται πυρι, της δε ταλαινης
Νυμφης (ὡς Μεγαρεων) ἐ λογος, ἐτ' ἀριθμος.

Epigram XXVI.] The Heroine of this little Poem is called in the original Ἰωνις, in Latin *Violantilla*, the Greek word ſignifying a bed of violets: a pretty name. Dacier.

V. 12. As Megra's race were once undone.] It is ſaid that the inhabitants of Megara, the capital of a ſmall ſtate betwixt Boeotia and Attica, lying to the north of the Saronic Gulph, once entertained a vain conceit that they were the braveſt of the Greeks. But upon conſulting the oracle of Delphi, the Pythoneſs to their utter confuſion anſwered,

XXVII.

Short was my life, and Micylus my name;
I gain'd with little wealth a poet's fame,
And wiſely paſs'd without offence my time,
Friend to the good, unconſcious of a crime.
If e'er I prais'd the bad, revenge it now,
Thou mother Earth, and all ye pow'rs below:
Lie not, O Goddeſs, lightly on my breaſt,
Nor let th' infernal furies grant me reſt.

Εἶχον ἀπο σμικρὴν ὀλιγον βιον, ὔτε τι δεινον
Ρεξων, ὔτ' ἀδικων ἄδενα, γαια φιλη,
Μικυλος. εἰ τι πονηρον ἐπηνεσα, μητε συ κεφη
Γιγνεο, μη τ' ἄλλοι δαιμονες ὅι μ' ἔχετε.

ſwered, that ſo far from excelling their neighbours in valour, they did not deſerve to be admitted into the Grecian army. This reſponſe of the oracle expoſed them to the deriſion of the ſurrounding ſtates, and ſoon become a proverb *. The Lady mentioned in the text ſeems to have poſſeſſed an abundant ſhare of this vain-glorious diſpoſition, fooliſhly imagining, what has induced many frail ſiſters to go aſtray, that the force of her charms would be ſufficient to retain her lover after ſhe had yielded to his deſires. And we may obſerve that the young men of ancient Greece were not more faithful to their Miſtreſſes than thoſe of our times; ſince the common ſaying, "Jupiter laughs at Lovers' oaths," was become a proverb even in the days of Callimachus. Tibullus uſes the ſame expreſſion:

——— perjuria r'det amantum
Jupiter, et ventos irrita ferre jubet.

Epigram XXVII.] Micylus, a certain Poet whoſe hiſtory is not known, ſpeaks his own epitaph. Dacier.

* Suid. in Ὑμις ω Μεγ; & Theocr. Idyll. xiv. 48.

XXVIII.

This book is ſure exactly wrote
In Heſiod' manner, ſtyle, and thought,
Of Grecian poet's not the leaſt.
And here his pow'rs are all expreſt.
I fear, my friend, you ſay too much,
His verſe is ſoft, his genius ſuch,

Ησιοδε τοδ' ἀεισμα κ᾽ ὁ τροπος ὲ τον ἀοιδον
Εσχατον, ἀλλ' ὁ καισωμητο μελιχροτατον,

V. 7. Lie not, O Goddeſs, lightly on my breaſt.] μητε συ κυφη γιγνεο; "neque tu mihi terra eſto levis." Here we have the original of that celebrated phraſe; ſo often repeated among modern poets and Novel-writers; as in Mr. Pope's elegy on the death of an unfortunate Lady:

Yet ſhall thy grave with riſing flow'rs be dreſt,
And the green turf lie *lightly* on thy breaſt.

And in Mr. M'Kenzie's Man of Feeling;

"Light be the Earth on Billy's breaſt, and green the ſod that wraps his grave."

On account of the change in religion, this expreſſion has now loſt much of its original force: But it was particularly proper in ancient times, when the earth was ranked among the moſt powerful Deities. The meaning ſeems plainly to have been this; "O Goddeſs earth be merciful to the deceaſed:" and Madame Dacier informs us that it was cuſtomary both among the Greeks and Romans, (probably at funerals) to utter the following ſhort ejaculation; in Greece, Κυφη γη τυτον ὴ ταυτην καλυπτοι; and at Rome, *ſit tibi terra levis.*

What is commonly reckoned the twenty ſeventh epigram has not been tranſlated, being only a fragment. The meaning is, that the inhabitants of Cyrene, the native country of Callimachus, came originally from an iſland called Calliſte, and afterwards Thera. For the particulars of this expedition ſee Hymn ſecond.

Epigram XXVIII.] Aratus was a celebrated poet, born at Soli a city of Cilicia, co-

That Soli's ſon will find it hard
To emulate ſo ſweet a bard.
Farewel Aratus' empty themes,
His idle thoughts, and heavy dreams.

Των ἐπεων ὁ Σολευς ἀπεμαξατο. χαιρετε λεπται
Ρησεις Αρητε συγγονοι ἀγρυπνιης.

temporary with Callimachus, and wrote under the patronage of Antigonus Gonatas King Macedon. There is a great difagreement among ancient authors concerning his Poems; Cicero praiſes, and Quintilian cenſures them. As theſe were divided in their opinions about the genius of Aratus, ſo modern Commentators have been as much at a loſs to find out the meaning of this epigram: ſome affirming that it contains an encomium, and others a ſatire, on his works. Erneſtus adopts the former opinion, and endeavours to prove, contrary to the judgment of Salmaſius, Voſſius and Fabricius, that theſe verſes were wrote in praiſe of the poet. He has made great alterations in the original not upon the authority of any claſſic author, or ancient manuſcript, but merely with a view to make it coincide with his own ideas; and for the farther ſupport of his hypotheſis, he has wrote an immenſe commentary on this ſingle epigram, which the reader will find in his edition of Callimachus. But whoever conſiders the doubtful character of Aratus as a poet, the ſatyrical diſpoſition of our author, and above all, the words of the text, will be at no loſs to perceive that he intended to ridicule his cotemporary. The verſes themſelves ſeem to be wrote, in the ſtyle called by Rhetoricians Dialogiſmus; that is, when a propoſition is advanced, and immediately overturned, either by the ſpeaker himſelf or ſome other perſon.

I hate

XXIX.

I hate the bard who ſtrolls along,
And ſells in ſtreets his borrow'd ſong;
I ſeldom walk the public way,
Where here and there the vulgar ſtray;
Inconſtant friends I never court,
Nor to the common ſpring reſort.
I ſtill deſpiſe the rabble's rage,
Nor with the noiſy croud engage;

Εχθαιρω το ποιημα το κυκλικον, ὐδὲ κελευθῳ
Χαιρω τις πολλὰς ὡδὲ κὴ ὡδὲ φερει.
Μισω κὴ περιφοιτον ἐρωμενον, ἐτ' ἀπο κρηνης
Πινω. συγχαινω παντα τα δημοσια

Epigram XXIX.] This epigram ſeems addreſſed to the Strollers of Antiquity who went about the ſtreets, and ſold Ballads extracted from the writings of more eminent Poets. At the ſame time Authors are not agreed about the meaning of the Phraſe εχθαιρω το ποιημα το κυκλικον "I hate a Cyclic Poem." We are told by the ſcholiaſt on Ariſtophanes that the fifth market of Athens was called Κυκλος, a very proper place for vending ſuch Ballads, and by Suidas, that the ſame name was given to places appropriated to the ſelling of ſlaves; becauſe the perſons expoſed to ſale ſtood in a circle *. But others and particularly Salmaſius make this expreſſion allude to poets, who expreſs every circumſtance too minutely †. I have chozen the firſt ſignification, as being moſt agreeable to the ſpirit of the epigram.

V. 7. I ſtill deſpiſe the rabble's rage.] Συγχαινω παντα τα δημοσια; Horace has copied this expreſſion.

* Suidas in verb. κυκλοι. † Salm. Plin exercitat. cap XL.

Odi

'Tis fine, 'tis fine, a reader cries;
Indignant Echo thus replies,
Tho' ne'er ſo good, perhaps divine,
Another bard wrote ev'ry line.

Λυσανιη, συ δε ναιχι καλος καλος ἀλλα πριν ειπειν
Τοδε μαφως ἠχω φησι τις ἀλλος ἐχει.

Odi profanum vulgus, et arceo, which is in every body's mouth, while the more elegant original has hitherto remained in obſcurity.

V. 9. 'Tis fine, 'tis fine, a reader cries.] The reader in the Greek ſays ναιχι καλος, to which echo anſwers ἐχει ἄλλος; from which Bentley imagines that "αι" and "ι" had the ſame ſound in the time of Callimachus: an argument of much the ſame force as if a foreigner were to ſuppoſe the letter g quieſcent in the Engliſh word Pudding, becauſe the two following lines are to be found in the Echo of Hudibraſs.

For who would grutch to ſpend his blood in
His honour's cauſe? quoth ſhe a pudding.

V. 12. Another bard wrote every line] In that Auguſtan age of Egypt, when the great encourager of learning, Ptolemy Philadelphus, invited all the wits of his time to reſide at his court, every poet boaſted of originality, no doubt with a view to recommend himſelf to his illuſtrious patron. And it muſt be owned that both Callimachus and Theocritus deſerve the ſame praiſe, on that account, from ſucceeding ages, as they received from their cotemporaries. Theocritus had not failed to mention himſelf as being poſſeſſed of this invaluable quality.

A Syracuſian born, no right I claim
To Chios, and Theocritus my name:
Praxagoras' and fam'd Philina's ſon;
My Laurels from unborrow'd verſe are won. FAWKES.

But ſome critics ſeem to have carried this idea too far, by affirming that no writer of verſe can lay claim to the character of a Poet, unleſs every thought in his poems be altogether his own, without the mixture of a ſingle expreſſion from any brother-bard. But no criticiſms can deſtroy the practiſe of above twenty centuries; and in all that time poets

XXX.

Pour the wine, and drink it up,
But mix no water in the cup;
The ſacred cup we fill with joy
To thee, Diocles, beauteous boy:

Εγχει κ᾽ παλιν ειπε Διοκλεες, ὐδ᾽ Αχελωιος
Κεινε των ἱερων αἰσθανεται κυκθων.

have conſtantly had an excluſive privilege of borrowing from one another. Every reader muſt know that the Æneid is a compound of the Iliad and Odyſſey; the Jeruſalem Delivered, of Taſſo, has been formed upon theſe three: and a certain learned man obſerves that the Devils of Milton are only Homer's Heroes in diſguiſe. To go through the poets of inferior rank would be endleſs, every one having borrowed, with impunity, from thoſe great Model, as much as he judged ſuitable to his purpoſe. And there are certain expreſſions, ſuch as "lofty towers, watery Gods, purling ſtreams, ſhady groves, gentle breezes," &c. that have been bandied about among all poets time out of mind. There are others, ſuch as "golden Sun, ſilver moon, veſſels of gold, fringes of ſilver," &c. that cannot be too often repeated: for ſuch has been the attachment of mankind, in all ages, to theſe two precious metals, that the bare mention of the names, though but in a page of a viſionary poet, conveys agreeable ſounds to the ear, and delightful imaginations to the heart. Therefore as Ariſtotle is ſaid to have drawn his rules of Epic Poetry from the writings of Homer, ſo, I think, I may be allowed to bring one maxim from the practice of all poets ancient and modern; namely, that every bard may take a word, a thought, a line, and perhaps part of his plan from his predeceſſor or even his cotemporary, providing he borrows conſiſtently; that is to ſay, if the gold of the poet, that he borrows from, does not ſhine through his own duſt, like a Diamond ſet in a Dunghill. To which it may be added that borrowing implies lending, and therefore he who borrows ſhould be ready to lend whenever occaſion ſerves.

Epigram XXX.] The word Αχελωος, in the firſt verſe, ſignifies any kind of water, according

O more than beauteous, youth divine,
Should all refuſe to drink the wine,
Should all refuſe thy charms to ſee,
Then would the boy be left with me.

XXXI.

Cleonicus, unhappy man,
Say whence thy ſorrows firſt began?

Καλος ὁ παις, Αχελωε, λιην καλος. οὐδε τις οὐχι
Φησιν, ἐπιξαιμην μουνος ἐγω τα καλα.

Θεσσαλικε Κλεονικε ταλαν, ταλαν, οὐ μα τον ὄξυν

according to Heſychius; and therefore the meaning muſt be "mix no water with the wine drank to the health of Diocles." The laſt verſe, and part of that immediately preceding may be tranſlated thus: Si quis negat Dioclem eſſe pulchrum; abſtineat; et ego ſolus eum habeam ſine rivali. Bentley.

The concluſion of this Epigram is beautifully imitated by Tibullus.

Atque utinam poſſis uni mihi bella videri!
Diſpliceas aliis! ſic ego tutus ero *.

Epigram XXXI.] Two poets are in love with the ſame Lady, who ſeems to have rejected the one, and accepted the other. The happy Lover addreſſes his brother-bard, who is reduced to a ſkeleton by unſucceſsful paſſion, but gives him no conſolation; and it muſt be owned that this is one of the leaſt valuable epigrams in the whole collection.

The tranſlator has ſometimes been obliged to change the ſexes in theſe poems, for reaſons obvious to the learned reader.

* Tibull. Lib. IX, El. 13. v. 5.

For, by yon' blazing orb of light,
I ne'er beheld ſo ſad a ſight.
Where haſt thou been? thy fleſh is gone,
And nothing left but ſkin and bone.
My dæmon ſure and hapleſs fate,
Reduc'd thee to this wretched ſtate;
Euſithea ſtole thy heart, like mine;
When firſt you ſaw the nymph divine,
You gaz'd on her with wiſhful eyes,
And hence, I fear, your woes ariſe.

Ηλιον ἐκ ἐγνων, σχετλιε, ὡε γεγονας,
Οσεα σοι κ᾽ μουνον ἐτι τριχες, ἠ ῥα σε δαιμων
Ουμος ἐχει, χαλεπῃ δ᾽ ἠντεο θευμοριῃ;
Εγνων, Ευξιθεος σε συνηρωασε. κ᾽ συ γαρ ἐλθων
Τον καλον ὠ μοχθηρ᾽ ἐβλεπες ἀμφοτεροις.

V. 7. My Dæmon ſure and hapleſs fate.] Madam Dacier propoſes to make an alteration in the original of this verſe by changing οὐ μος into ὠμος, but I think without reaſon. For the moſt cruel fair can hardly be thought deſerving of ſo terrible an epithet: beſides it is not agreeable to the general meaning of this epigram.

The

XXXII.

The huntſman o'er the hills purſues
The timid hare, and keenly views
The tracks of hinds amid the ſnow,
Nor heeds the wint'ry winds that blow.
But ſhould a ſtranger mildly ſay,
Accept the game I kill'd to day;
The proffer'd gift he quickly ſcorns,
And to th' uncertain chace returns:
Such is my love; I never prize
An eaſy fair, but her who flies.

Ωγρευτης, Επικυδες, ἐν ὀυρεσι παντα λαγωον
Διφᾳ, κ᾽ πασης ἰχνια δορκαλιδος,
Στιβῃ κ᾽ νιφετω κεχρημενος, ἠν δε τις εἰπῃ
Τῃ, τὸδε βεβληται θηριον, οὐκ ἐλαβεν.
Χ᾽ οὑμος ἐρως τοιος δε, τα μεν φευγοντα διωκειν
Οἰδε, ταδ᾽ ἐν μεσσῳ κειμενα παρπεταται.

Epigram XXXII.] Horace alludes to this epigram in one place, and has given almoſt a co npleat tranſlation of it in another: but attempting to compreſs the thought he has deſtroyed much of its original perſpicuity. And Mr. Francis very well obſerves, that the following paſſage of Horace would have been almoſt inexplicable, had it not been for this little ſong of Callimachus. The ſimilarity betwixt them was firſt obſerved by Scaliger and Heinſius.

——————Leporem venator, ut altâ
In nive ſectatur, poſitum ſic tangere nolit:

XXXIII.

That I am poor is known to me,
My good Menippus, as to thee;

Οἰδ' ὅτι μοι πλυτυ κενεαι χερες, ἀλλα Μενιππε

Cantat et apponit: meus eſt amor huic ſimilis; nam
Tranſvolat in medio poſita, et fugientia captat *.
As when a ſportſman, through the ſnowy waſte,
Purſues a hare, which he diſdains to taſte,
So (ſings the rake) my paſſion can deſpiſe
An eaſy prey, but follows when it flies. FRANCIS.

The paſſage, where the ſame author alludes to the preſent epigram, is in the firſt Ode of the firſt Book.

———Manet ſub Jove frigido
Venator, teneræ conjugis immemor;
Seu viſa eſt catulis cerva fidelibus,
Seu rupit teretes Marſus aper plagas.
The ſportſman, chill'd by midnight Jove,
Forgets his tender, wedded Love,
Whether his faithful hounds purſue,
And hold the bounding Hind in view;
Whether the boar, fierce foaming, ſoils
The chace, and breaks the ſpreading toils: FRANCIS.

Epigram XXXIII] This may be called a moral ſentence, rather than an epigram, and affords a uſeful leſſon to thoſe perſons who look on their friends with contempt, merely becauſe they happen to poſſeſs ſmaller fortunes than themſelves: and who think that learning, honour, honeſty, and the practice of every moral virtue ſhould be ſacrificed

* Hor. Sat. Lib. I. Sat. 2. v. 105.

to

Then, by our love, inſiſt no more
On what I knew too well before:
Such truths offend a ſtranger's ear,
But to a friend are moſt ſevere.

XXXIV.

Plac'd here by Phileratis' hands,
This image of Diana ſtands;
Accept the gift, attend her pray'r,
And ſtill, O Goddeſs, guard the fair.

Μη λεγε προς χαριτων τ' εμον ὀνειρον ἐμοι.
Αλγεω την δια παντος, ἐπος τοδε πικρον ἀκουων
Ναι φιλε των παρα σε τετ' ἀνεραστοτατον.

Αρτεμι, τιν τοδ' ἀγαλμα φιληρατις εἰσατο τηδε,
Αλλα συ μεν δεξαι πολυια, την δε σαε.

to the acquiſition of a little money. Such characters are but too common in every country, particularly among the mercantile claſs of mankind.

V. 4. On what *I* knew too well before.] The original words are μη λεγε —— τ' ἐμοι ὀνειρον ἐμοι, "ne mihi meum ſomnium dicito," a proverb commonly repeated by thoſe who were informed of a piece of news which they had often heard before. Dacier.

Epigram XXXIV.] Theſe inſcriptions for ſtatues, and other offerings to the Deities, which occur ſo frequently in the Greek Anthology, contain little intereſting to a modern reader, having only ſimplicity of thought and eaſe of verſification to recommend them; and theſe it is often very difficult for a tranſlator to copy. When that can be done with tolerable

XXXV.

Club. A ſtranger cut me from a tree,
A beechen club, a gift to thee,
Who ſtopt the roaring lion's breath,
And laid the foaming boar in death.
Herc. Declare his country, and his name.
Club. Archinus he; from Crete he came.
Herc. And, for the pious giver's ſake,
The proffer'd gift I freely take.

Τιν με λεονταγχωνε, συοκτονε, φηγινον ὀζον
Θηκε. τις; ἀρχινος. ποιος; ὁ Κρης. δεχομαι.

tolerable ſucceſs, the verſes are many times not unpleaſant; and from the preſent lines, ſhort as they are, we naturally intereſt ourſelves in behalf of the young Lady, who erects a ſtatue, with her own hands, to the guardian of female chaſtity.

Epigram XXXV.] Archinus, a native of Crete, dedicates a beechen club to Hercules. The Club ſpeaks, and Hercules anſwers.

V. 4. Who ſtopt the roaring Lion's breath.] Hercules killed the Nemœan Lion, neither by the ſword, nor by arrows; but ſeizing him by the throat, ſtrangled him with his hands. A particular account of this exploit is given by Apollodorus, lib. II. Dacier. The original of the above line conſiſts of only one word λεονταγχωνε "Lion ſtrangler," which according to Madam Dacier is an elegant expreſſion; but Erneſtus calls it a monſter of a word; and, upon the authority of Walkenar, propoſes to ſubſtitute γεονταγχ' ὡδε in its place. This obſcures the ſenſe, but takes nothing from the monſtroſity.

Approach

XXXVI.

Approach this tomb with ſilent feet,
The dead Battiades to greet;
Alive, renown'd for ſacred ſong,
And mirth to charm the feſtive throng.

XXXVII.

Twice Eraſixen fill'd his cup,
And twice he drank the liquor up;
He drank his wine, but much too deep,
And clos'd his eyes in endleſs ſleep.

Βαττιαδεω παρα σημα φερεις ποδας εὐ μεν ἀοιδην
Εἰδοτος, εὐ δι' οἰνῳ καιρια συγγελασαι.

Εἰς Ερασιξενον τον ποτην.

Τον βαθυν οἰνοποτην Ερασιξενον, ἡ δις ἐφεξης
Ακριτα προποθεισ' ὠχετ' ἐχουσα κυληξ.

Epigram XXXVI.] The following title is wrote above theſe lines in the Manuſcript: Καλλιμαχυ ἑις τινα Βαττυ ὑιον ἡ Βαττιαδην συκτην, as if Callimachus had been a Boxer inſtead of a poet. Read ποιητην; υ occurs frequently for οι in the Greek manuſcripts. The writer of this epitaph is not known. Bentley.

Epigram XXXVII.] The original words, with ſome variation, are to be found in Athenæus. X. p. 436, from whom Cauſaubon endeavours to prove that Eraſixen fell a victim to moderation rather than exceſs, having been a man of ſobriety, who died from

XXXVIII.

Menœtas, tir'd with wars alarms,
Gave to the Gods his ſhining arms,
And ſaid, this quiver and this bow
On thee, Serapis, I beſtow;
This empty quiver; for my darts
Are all infix'd in hoſtile hearts.

Ο Λυκτιος Μενοιτας τα τοξα ταυτ' ἐπειπων
Εθηκε· τῃ κεραςοι, διδωμι ϗ φαρετρην
Σαραπι, τȣς δ' οἰςους ἐχȣσιν ἑσπεριται.

being accidentally overtaken with liquor. Madam Dacier contradicts him; and I leave the Lady and the Gentleman to decide the quarrel by themſelves.

Epigram XXXVIII.] The word κεραςτοι, in the ſecond verſe of the original has puzzled all the commentators. Madam Dacier quotes Herodotus to ſhew that the Goddeſs Iſis, the Egyptian Diana, was called βȣκερως, "Cornigera;" and therefore ſuppoſes the true reading to be κεραστη, as if Menœtas had dedicated his bow to that Goddeſs, and his quiver to Serapis. But the explication given by Bentley ſeems preferable, being ſupported by the authority of the Leipſic Manuſcript; namely that the reading in the common editions is right: but that, by the careleſſneſs of ſome tranſcriber, two words have been joined in one, and therefore the paſſage ſhould ſtand thus τη κερας τοι διδωμι και φαρετρην, Σαραπι, "O Serapis, accept the bow and quiver, which I dedicate to thee;" the word κερας often ſignifying a bow, becauſe the bows of the ancients were frequently made of horn, as we learn from Homer's deſcription of the bow of Pandarus *.

V. 6. Are all infix'd in hoſtile hearts.] Theſe enemies are called in the Greek Ἐςιπερια; and Madam Dacier with all her learning, confeſſes that ſhe can give no informa-

* Hom. Il. IV. v. 105. & ſeq.

tion

XXXIX.

Silena, changeful as the ſea,
Bright Venus, dedicates to thee,
Her image, and the zone that bound
Her ſwelling breaſt with beauty crown'd.

Τα δωρα τῃ Αφροδιτῃ
Σειληνη περιφοιτος εἰκον' αὐτης
Εδηκεν, την τε μιτρην
Ημας τȣς ἐφιλησε τον τε Πανα.

tion concerning them. But Stephens tells us, on the authority of Ptolemy that Heſperis was a city of ancient Libya; and, on his own, that it ſtill exiſts under the name of Beronice.

Epigram XXXIX.] Theſe verſes are imperfect in the original, and ſeem to have been the beginning of a longer poem. Bentley has ſupplied the name Silena from his own conjecture, aſſiſted by the ſyllable Σει which he found in an old manuſcript. The reſt of his emendations, and thoſe of other commentators, being unſatisfactory to themſelves, would probably be more ſo to the reader.

It was uſual for the girls of antiquity to wear a zone or belt girded faſt round their boſoms, probably in place of the modern ſtays or boddice; as we learn from the twentieth Ode of Anacreon; and Madam Dacier, for the good of her ſex, has illuſtrated this intereſting ſubject yet farther, by the following paſſage of Terence: Haud ſimilis virgo eſt virginum noſtrarum, quas matres ſtudent demiſſis humeris eſſe, vincto pectore, ut graciles ſient. "This girl bears no reſemblance to the young Ladies of our country who are inſtructed by their mothers to keep down the ſhoulders, and gird the breaſt very tight, in order to make them appear ſlender;" give them a fine ſhape.

XL.

Acriſius of Pelaſgian race
To Ceres rais'd this holy place,
Where Timodemus pays his vow
To her, and Proſerpine below:
Triumphant from his naval toil,
He gives the tenth of ev'ry ſpoil.

Δημητρι τη πυλαιη τετον ἐκ Πελασγων
Ακρισιος ηον νηον ἐδειματο ταυθ' ὁ Ναυκρατιδης
Και τη τατω θυγατρι τα δωρα Τιμοδημος
Εἰσατο των κερδεων δεκατευματα, κ̀ γαρ εὐξαθ' ἑτως.

Epigram XL.] The Pelaſgi were the firſt inhabitants of Theſſaly; and hence the ſame name is often given, by the poets, to the whole inhabitants of Greece.

V. 5. Triumphant from his naval toil.] Timodemus is called in the Greek, Naucratites; and Bentley tells us, but without giving his authority, that he was a citizen of Naucratis, in Egypt. I rather incline to the opinion of Madam Dacier that Ναυκρατιτης, is the ſame with Ναυκρατης, navium victor; becauſe it was cuſtomary among the ancients to promiſe an offering to ſome Deity before going upon a dangerous expedition; and they ſeldom failed to perform their vow, eſpecially when the enterprize terminated proſperouſly.

Whoe'er

XLI.

Whoe'er ſhall to this tomb draw nigh,
Behold, in death, a prieſteſs lie;
I ſacred Ceres firſt implor'd,
The great Cabiri next ador'd,

Εἰς ἱερειαν τινα Δημητρος γραυν αἰσιως τελευτησασαν, ἐπι τετραμετρῳ ἑνδεκασυλλαβῳ.

Ιερη Δημητρος ἐγω ποτε κ̀ παλιν Καβειρων
Ωνερ κ̀ μετεπειτα Δινδυμενης

Epigram XLI.] This may be ranked among the moſt elegant as well as pleaſant of our authors epitaphs. The verſification is flowing and the ſentiment agreeable. The venerable matron lived and died happily, and ſeems to have enjoyed all the ſatisfaction that her ſtation in life could afford. The third Greek verſe wants part of the laſt word, which Bentley has very properly ſupplied by ἀρχηγος; for it is eaſy to perceive that this compleats the ſenſe.

V. 3. The great Cabiri next ador'd.] The Gods called Cabiri, that is, great and powerful, from the Phoenician or Hebrew word Cabir, make a great figure in ancient mythology. They were worſhipped with many myſterious rites, in Samothracia an Iſland on the coaſt of Thrace; but authors diſagree with regard to their number, ſome making them only two *Coelus & Terra* *; ſome three, Jupiter, Juno, Minerva †; and others four, *Ceres*, *Proſerpine*, *Pluto*, *Mercury* ‡. The nature and properties of theſe Cabiri is yet more uncertain than their number, which has commonly been reduced to the three mentioned by Macrobius; and as ſome Philoſophers imagine that Plato drew his ideas of a Triad from that paſſage in the fifteenth Iliad, where Homer repreſents the univerſe to have been di-

* Varro lib. IV. † Macrob. Saturnal. lib. IV. ‡ Schol. in Apoll. Argonaut.

vided

Grew old on Dindymene's plains,
And now my duſt alone remains.
Alive, I ſeldom fail'd to lead
The ſprightly dance along the mead;
I bore two ſons, I ran my race,
And dy'd with joy, in their embrace.
Go friend; prepare for life's decline;
And may thy death be bleſt as mine.

Η γρηυς γενομην ἡ νυν κονις ἠγο * * * * * *
Πολλων προσασιη νεων γυναικων.
Και μοι τεκν' ἐγενοντο δυ' ἀρσενα, κἠπεμυσ' ἐκεινων
Ευ γηρως ἐνι χερσιν, ἑρπε χαιρων.

vided among three brothers, Jupiter, Neptune, and Pluto *; in like manner, from the prevailing opinion that the Samothracian Deities were in number three, Voſſius and other mythologiſts will have it, that there muſt have been an obſcure tradition of the ſacred Trinity remaining among the ancients †. But though this conjecture were not refuted by its own abſurdity, an ancient Greek inſcription preſerved by Gruter, informs us that the ſame appellation was given to Caſtor and Pollux ‡. Wherefore, we may ſuppoſe the word Cabir to have been a general name for deities of ſuperior rank: but if their number ſhould ſtill be reſtricted to three, we muſt have recourſe to Macrobius for a Mythological explication; and he tells us that Jupiter ſignifies the middle region of the air, Juno the clouds together with the earth, and Minerva the upper region or æther §. to which if we may add Pluto, or the infernal regions, the Cabiri will comprehend the whole ſyſtem of the univerſe.

V. 9. I bore two ſons, I ran my race.] Madam Dacier declares that a corruption of

* Hom. Il. XV. v 187.
† Voſſ. de Theol. Gentil. lib. VIII. cap. 12.
‡ Theſaur. p. 319.
§ Macrob. lib. III.

the

XLII.

I breathe in ſighs; for half my ſoul
By love or death was lately ſtole:
Perhaps the fool, too ſurely gone,
Is now poſſeſs'd by love alone,
And to ſome beauteous boy draws nigh,
From whom I warn'd him oft to fly.
Retire, my ſoul, leſt thou ſhould'ſt prove
The pangs of unſucceſsful love;
For well I know thou'lt ſoon return
In anguiſh, and diſmiſs'd with ſcorn.

Ημισυ μευ ψυχης ἐτι το πνεον, ἡμισυ δ' ἐκ' οἰδ'
Εἰτ' ἐρος, εἰτ' Αϊδης ἡρπασε, πλην ἀφανες.
Η ῥα τιν' ἐς παιδων παλιν ὠχετο κἠ μεν ἀπειπων
Πολλακι την δρησιν μη ὑπεχεσθε νεοι.
Οὐκ ἰσον ἐφη σον, ἐκεισε γαρ ὁ λιθολευστος
Κεινη κἠ δυσερως, οἰδ' ὁτι πα ϛρεφεται.

the text has rendered the concluding verſes unintelligible; but the meaning is obvious, and the learned Lady has not behaved with her uſual candour, probably wiſhing to conceal the fruitfulneſs of this venerable Prieſteſs from the profane eyes of modern readers.

Epigram XLII] We may ſuppoſe this epigram to be ſpoke by a love-ſick Lady, who ſeems to be loſt while ſhe deliberates, and wiſhes to regain her heart only becauſe ſhe fears that her paſſion will prove unſucceſsful. The learned Scaliger ſhews that theſe verſes were tranſlated by an old Latin Poet, Quintus Catullus; and I make no apology for preſenting the reader with his tranſlation, which is not only elegant, but an improvement on the original.

XLIII.

If ſober, and inclin'd to ſport,
To you, my fair one, I reſort;
The ſtill-forbidden bliſs to prove,
Accuſe me then, and blame my love.
But if to raſhneſs I incline,
Accuſe me not, but blame the wine:
When Love and Wine at once inſpire,
What mortal can controul his fire.
Of late I came, I know not how,
Embrac'd my fair, and kiſs'd her too;
It might be wrong; I feel no ſhame,
And, for the bliſs, will bear the blame.

Εἰ μεν ἑκων ἀρχειν ἐπεκωμασα, μυρια μεμφε.
Εἰ δ' ἀκων ἡκω την προπετειαν ἐχων
Ακρητος κ᾽ ἐρως με ἀναγκασεν, ὡν ὁ μεν αὐτων
Εἰλκεν, ὁδ' ἐκ εἰα σωφρονα θυμον ἐχειν.
Ελθων δ' ἐκ ἐβοησα τις ἡ τινος. ἀλλ' ἐφιλησα
Την ἰαρην. εἰ τετ' ἐς' ἀδικημα ἀδικω.

Aufugit mi animus, credo, ut ſolet, ad Theotimum
Devonit. ſic eſt: Perfugium illud habet.
Quid ſi non interdixem ne illum fugitivum
Mitteret ad ſe intro: ſed magis ejiceret?
Ibimu' quæſitum. Verum ne ipſi teneamur
Formido. Quid ago? Da Venu' conſilium.

Epigram XLIII.] Madam Dacier is much out of humour with theſe elegant verſes; and

XLIV.

Behold our hoſt by Love depriv'd of reſt,
A ſecret wound deep-rankling in his breaſt;
He breathes in ſighs, oppreſs'd by pow'r divine,
And thrice the thirſty earth has drank the wine.

Ελκος ἐχων ὁ ξεινος ἐλανθανεν ὡς ἀνιηρον
Πνευμα δια ϛηθεων εἰδες ἀνηγαγετο.
Το τριτον ἡ γη ἐπινε, τα δε ῥοδα φυλλοβολευντα

and begins by telling us, that unleſs we can procure more correct manuſcripts, the very firſt line of the Text muſt remain unintelligible; no doubt with a view to deter every reader from examining the reſt. But, as Bentley obſerves, the firſt verſe may be rendered quite plain by ſubſtituting the proper name Ἄρχιν' inſtead of the verb ἄρχειν, and thus making an alteration of only one letter. The tranſlator has omitted the name for obvious reaſons.

V. 7. When love and wine at once inſpire.] A parallel paſſage occurs in the Adelphi of Terence:

Perſuaſit nox, amor, vinum, adoleſcentia.

Epigram XLIV] Though the Hero of this little ſonnet belong to a different ſex, he is repreſented by our author in the ſame condition with Dido and Sappho; the one beautifully deſcribed by Virgil in the beginning of the fourth Æneiad, and the other by Ovid, in the celebrated epiſtle to Phaon.

At Regina, gravi jamdudum ſaucia cura,
Vulnus alit venis, et coeco carpitur igni:
But anxious cares already ſiez'd the Queen;
She fed, within her veins, a flame unſeen. Dryden.
Uror, ut, indomitis ignem exercentibus Euris,
Fertilis accenſis meſſibus ardet ager.

Lo! from his neck, the rosy garlands fade,
And, on the ground, the with'ring leaves are spread;
He burns, he burns; as I too surely know,
That oft have felt a lover's pains and woe.

Τὠνδρος ἀπο ϛοματων παντ' ἐγενοντο χαμαι.
Ωπτημαι μεγαλη. τι μα δαιμονα ȣ̓κ ἀπο ῥυσμȣ
Εἰκαζω, φωρος δ' ἰχνια φωρ ἐμαθον.

I burn, I burn, as when thro' ripen'd corn
By driving winds the spreading flames are born. Pope.

V. 4. And thrice the thirsty earth has drank the wine.] The young people of ancient Greece, and particularly of Athens, frequently amused themselves, at entertainments, with a diversion called Κοτταβος, Cottabus *. To which this verse alludes. It was a sort of Fortune telling, to know whether a lover could gain the affections of his mistress, and they played it in the following manner. A piece of wood being erected, another was placed on the top of it, with two basons hanging from each extremity in the manner of scales; beneath each bason stood a vessel full of water, in which was placed a statue of Brass. The young lover retired to some distance holding a phial full of wine in his hand. This he endeavoured to throw into one of the Basons, in such a way as to knock the vessel against the statue below, and yet not to spill the wine. If he succeeded, so would his passion; but if he failed, or if any part of the liquor fell to the ground, his Mistress was lost, and his case desperate.

V. 8. That oft have felt a lovers pain and woe.] The original corresponds pretty much with the common English Proverb "set a Thief to catch a Thief;" but however agreeable this might have been in the days of Callimachus, I am afraid a modern reader would think such a ludicrous conclusion rather unsuitable to so serious a beginning. For the same reason Madam Dacier supposes the last distich to be a part of some other poem.

* Potter's antiquit. Vol. II. p. 405. Suid. in verb. κοτταβιζειν.

By

XLIV.

By mighty Pan and Bacchus' greater name,
Beneath theſe embers lurks a ſpreading flame.
Embrace me not; tho' ſtreams in ſilence fall,
They ſap the baſis of the beſt built wall:
Embrace me not; leſt this invading fire
Should be but love, and fiercer flames inſpire.

Εϛι τι ναι τον ϖανα κεκρυμμενον, ἐϛι τι ταυτῃ
Ναι μα Διονυσον ϖυρ ὑπο τῃ ϲποδιῃ.
Οὐ θαρϲεω, μῃ δῃ με ϖεριπλεκε, ϖολλακι ληθει
Τοιχον ὑποτρωγων ἡϲυχιος ϖοταμος.
Τῳ και νυν δεδοικα μενε ξενε, μῃ με ϖαρειϲδυς
Οὑτος ὁ ϲ', εἰ γ' ἀρνῃϛ, εἰϛ τον ἐρωτα βαλοι.

Epigram XLV.] The laſt part of this epigram explains the firſt: a lover meets with his quondam Miſtreſs, but keeps her at a diſtance leſt her embraces ſhould rekindle the ſparks of affection not yet entirely extinguiſhed in his breaſt.

XLVI.

When Archeſtrata's charms I firſt ſurvey'd,
By heav'n, ſaid he, this is no beanteous maid;
Nor ſeem'd ſhe fair, when view'd with careleſs eye:
But vengeful Nemeſis ſtood liſt'ning by,
Cut ſhort my ſpeech, and ſwift within my heart,
Infix'd, like fire from Jove, her fatal dart.
I burn, I burn; ſhall I the pow'r appeaſe,
Or ſtrive with blandiſhments the fair to pleaſe?
Could I, my fair, thy blooming charms enjoy,
The dart of Nemeſis would prove a joy.

Των καλον ὡς ἰδομαν ἀρχεϛατον, ἀ μα τον ἑρμαν
Οὐ καλον αὐτον ἐφαν, ἀ γαρ ἀγαν ἐδοκει·
Εἰπα, κ᾽ ἁ νεμεσις με συναρπασε, κ᾽ εὐθυς ἐκειμαν
Εν πυρι, πας δ᾽ ἐν ἐμοι Ζευς ἐκεραυνοβολει
Τον παιδ᾽ ἰλασϛεμεσθ᾽ ἀ την θεον. ἀλλα θεϐ μοι
Εϛιν ὁ παις κρειϛων. χαιρετω ἁ νεμεσις.

Epigram XLVI.] Dorvillius gives this epigram, as the production of ſome unknown author, and Albertus only ſuſpects that it muſt belong to Callimachus. Perhaps it was wrote by Phillipus the author of another epigram on Archeſtrata, in the unpubliſhed Anthologia. Dacier.

XLVII.

July the twentieth lately paſt,
This flying fair muſt yield at laſt,
I fondly ſaid; but e'er the ſun
Had half his courſe in Auguſt run,
She came all bright in blooming charms,
And ruſh'd ſpontaneous to my arms,
By Hermes led; O guardian pow'r
Thy ſacred name I ſtill adore,
And ſince that long expected day,
No more lament the ſhort delay.

Ληφθηση, περιφευγε Μενεκρατες, εἰπα Πανημȣ
Εἰκαδι, ϗ λωον τῃ τινι τῃ δεκαδη,
Ηλθεν ὁ βȣς ὑπ' ἀροτρον ἑκȣσιος εὐγ' ἐμος ἑρμας.
Εὐγ' ἐμος. ȣ̓ παρα τας εἰκοσι μεμφομεθα.

Epigram XLVII.] The meaning of this epigram ſeems to be, that the lover, whoever he was, had long purſued his Miſtreſs in vain; that he laid a plan to entrap her on the twentieth day of the month Πανημȣς or July; and that, although his firſt ſtratagem failed, ſhe had unexpectedly fallen into his power in the month Δωος, or Auguſt following. For we muſt obſerve that Hermes, the God of Cunning and Roguery was the protector of the lover; which ſhews that he had gained his Miſtreſs by ſtratagem, though the literal meaning be that ſhe yielded of her own accord. Nevertheleſs Madam Dacier with her uſual modeſty, ſuppoſes that theſe lines bear no relation to love, but to a creditor ſeizing the perſon of his debtor.

V. 6. And ruſh'd ſpontaneous to my arms.] The literal ſignification is "the Ox came

XLVIII.

Thus Giant Polyphemus ſweetly ſung,
While o'er the cliffs his goats untended hung;
The muſe to hopeleſs love is ever kind;
The pow'r of wiſdom heals a wounded mind,
And meagre famine brings this only good,
It calms the pulſe, and cools the glowing blood.
Miſchievous boy, my thoughts no more ſhall rove;
I'll clip, with theſe, the flutt'ring wings of love,
Deſpiſe thy pow'r, ſwift haſten home, and there
With wiſdom and the muſe diſpel my care.

Ὡς ἀγαθαν Πολυφημος ἀνευρατο ταν ἐπαοιδαν,
Τωῤῥα μενων αἰγαν ὲ καθημης ὁ Κυκλωψ.
Αἱ μυσαι τον ἐρωτα κατισχναινοντι Φιλιππε,
Η πανακει παντων φαρμακον ἡ σοφια.
Τυ δοκεω χ' ἁ λιμος ἐχει μονον ἐς τα πονηρα
Τὠγαθον. ἐκκοπτει ταν φιλοπαιδα νοσον.
Σσθ' ἡμιν χ' ἁ καρας ἀφειδεα προς τον ἐρωτα
Τυτι, παι, κειρει το πτερα παιδαριον.
Οὐδ' ὁσον ἀλλ' ἀραγον σε δεδοικαμες· αἱ γαρ ἐπῳδαι
Οἰκῳ τω χαλεπω τραυματος ἀμφοτεραι.

came of his own accord to the Plow," a proverb uſed to denote uncommon proſperity brought about by accident, and not by our own induſtry. Bentley.

Epigram XLVIII.] The firſt diſtich was publiſhed by Madam Dacier; I have added the reſt from a manuſcript. Bentley.

XLIX.

Loud ſhouts from th' Acamantian choir proclaim,
At Bacchus' feaſt, the joyful victors name;
For him they weave the Dithyrambic crown;
A wreath of roſes adds to his renown,
And, more to recompence his toil, they ſhed
The ſacred unguents o'er the poet's head,
Who now victorious gives this laſting ſign,
This golden tripod to the pow'r divine.
Antigenes inſtructs the crouds beneath;
But wiſe Ariſto's ever tuneful breath

Πολλακι δη φυλης Ακαμαντιδος εν χοροισιν Ὧραι
Ανωλολυξαν κισσοφοροις επι διθυραμβοις
Αἱ Διονυσιαδες, μιτριασιτε και ῥοδων ἀωτοις
Σοφων ἀοιδων ἐσκιασαν λιπαραν ἐθειραν.
Οἱ τονδε τριποδα σφισι μαρτυρα βακχιων ἀεθλων
Θηκαντο. κεινος δ' Αντιγενης ἐδιδαξεν ἀνδρας.

V. 9. Deſpiſe thy pow'r.] Οὐδ' ὄρον ἀτζαραγον σε δεδοικαμις "I value thee no more than a cruſt of bread;" an expreſſion of the greateſt contempt. Heſychius cites this paſſage of our poet to explain the word ἀτζαραγος.

Epigram XLIX.] The ſignification of theſe verſes is clear and perſpicuous. At the feaſt of Bacchus, when the tragic and comic poets recited fables to the Athenians, the victorious bard was Hipponicus of the tribe of Acamantis; Antigenes recited the fable; and Ariſto played on the Dorian pipe. This epigram was not wrote by Callimachus, but by Bacchylis or Simonides Bentley.

Could ſweeter ſounds in Doric reeds inſpire:
Hipponicus was leader of the choir,
Above the reſt he ſhone ſuperior far,
The graces bore him in their airy car,
Obey'd the Muſes, and the Bard renown'd,
The Muſes with unfading Vi'lets crown'd.

L.

Eſcap'd the horrors of a wat'ry grave,
To Samothracian Gods Eudemus gave
His little ſkiff; and ſaid, ye mighty pow'rs,
Accept my gift; the votive gift is yours.

Εὐ δ' ἐτιθηνειτο γλυκεραν ὀπα Δωριοις Ἀριςων
Αργειος ἡδυ πνευμα χεων καθαροις ἐν αὐλοις.
Τῶν ἐχορηγησεν κυκλον μελιγηρυν Ιππονικος
Στρυθωνος υἱος, ἁρμασιν ἐν χαριτων φορηθεις.
Αἱ οἱ ἐπ' ἀνθρωποις ὀνομα κλυτον ἀγλααντε νικαν
Θηκαν, θεαν ἰοςεφανων ἑκαδι Μοισαν.

Την ἁλιην Εὐδημος, ἐφ' ἧς ἁλα λιτος ἐπελθων
Χειμωνας μεγαλυς ἐξεφυγεν δανεων.
Θηκε θεοις Σαμοθραξι· λεγων ὁτι τηνδε κατ' εὐχην,
Ω λαοι, σωθεις ἐξ ἁλος ὡδ' ἐθετο.

Epigram L.] It has been mentioned in the notes on the XLth. Epigram, that the ancients frequently promiſed an offering to ſome Deity before undertaking a dangerous enterprize;

LI.

As youthful Sinus gave me to the Nine,
He ſaid, Ye muſes grant me light divine;
And theſe accepting, like brave Glaucus, ſoon
For the ſmall gift return'd a greater boon.

Εὐμαθην ἠτειτο διδὲς ἐμε Σιμος ὁ Μικκε
Ταις Μεσαις· αἱ δε, Γλαυκος ὁκως, ἔδοσαν

enterprize; and that the vow was always paid upon their return. In like manner it was uſual to conſecrate ſome memorial of an eſcape from battle, a ſhipwreck, or other imminent danger in the temples of the Gods; as we learn from the XIth epigram of Anacreon, which I ſhall give in Mr. Fawkes's tranſlation;

Minerva's Grove contains the favour'd ſhield
That guarded Python in the bloody field:

And likewiſe from the following paſſage of Horace.

Me tabula ſacer
Votiva paries indicat uvida
Suſpendiſſe potenti
Veſtimenta maris deo *.

Of which I cannot preſent my readers with a more adequate tranſlation than that by the great Milton.

Me, in my ſow'd
Picture, the ſacred wall declares t'have hung
My dank and dropping weeds
To the ſtern God of Sea.

Epigram LI.] Sinus, a young, but attentive ſtudent dedicates to the Muſes an image of Bacchus, which was erected oppoſite to a figure of the letter Υ uſually placed in the

* Hor. lib. I. Od. V.

But, with diſhevell'd locks, I ſtand and ſtare
Againſt the doubtful Samian letter there.
To me the boys addreſs their ardent pray'rs,
And cry, O Bacchus, ſacred be thy hairs;
But I no more attend theſe idle themes,
Than if they told me laſt night's empty dreams.

Αντ᾽ ὀλιγε μεγα δωρον. ἐγω δ᾽ ἀνα την δε κεχηνως
Κειμαι τε Σαμιε διπλοον, ὁ τραγικος
Παιδαριων Διονυσος ἐπηκοος. οἱ δε λεγεσιν,
Ιερος ὁ ϖλοκαμος, τεμον ὀνειαρ ἐμοι.

ſchools of antiquity, to denote the different roads leading to virtue and vice. This letter was called Samian, becauſe it was invented by Pythagoras a native of Samos. And the heads of Bacchus, which the boys invoked to inſpire them with learning, were always repreſented bearing long and diſhevelled hair: hence this deity had the names ἄβροκομης, and κισσοκομης. But the ſtatue, here mentioned, declares that the prayers of the boys were to no purpoſe; ſince, being inanimate, it could no more attend to them than to the relation of a dream. Bentley.

Mr. Pope alludes to the Pythagorian letter in the following lines of his excellent Satire on modern Schoolmaſters.

When reaſon doubtful, like the Samian letter
Points us two ways, the narrower is the better *.

But the note on this paſſage refers to Perſius and not to Callimachus; although the little poem before us, contains the firſt mention of that letter in verſe.

V. 3. And theſe accepting, like brave Glaucus, ſoon.] Bentley and Madam Dacier obſerve very juſtly, that γλαυκος is the true reading, although it be γλευκος in the manuſcript; and that the poet refers to the exchange of armours betwixt Glaucus and Diomed mentioned by Homer.

* Dunc. B IV. v. 151.

LII.

Stranger, would'ſt thou my ſtory know?
Behold I ſtand a comic ſhow;
And Pamphilus within this place
Muſt Ag'ranax's vict'ry grace:

Της Αγορανακτος με λεγε, ξενε, κωμικον ὀντως
Αγκεισθαι νικης μαρτυρα τȣ Ροδιȣ

Ἐνθ ἀυτε Γλαυκῳ Κρονιδης φρενας ἐξελετο Ζευς,
Ὁς προς Τυδειδην Δ'ιομηδεα τευχέ ἀμειβε,
Χρυσεα χαλκειων εκατομβοὶ ἐννεαβοιων †.
Brave Glaucus then each narrow thought reſign'd;
Jove warm'd his boſom and enlarg'd his mind:
For Diomed's braſs arms, of mean device,
For which nine oxen paid (a vulgar price)
He gave his own, of gold divinely wrought;
A hundred Beeves the ſhining purchaſe bought. Pope.

The preſent epigram may be ranked, if not among the beſt, at leaſt among the moſt uſeful of theſe wrote by our author; and contains an excellent leſſon for ſtudents and ſchool boys in all ages. The poet adviſes his young friends not to ſtand bawling to a deaf head of Bacchus (like the prieſts of Baal of old) but to give diligent application to their ſtudies, which is meant by invoking the Muſes; and that theſe Goddeſſes would not fail to recompenſe their labours ten fold, as they had already rewarded Simus the ſon of Micus.

Epigram LII.] Madam Dacier declares that ſhe cannot form a probable conjecture about the meaning of this epigram; but refers it to future commentators. And Bentley gives the following explication. Agoranax, a comic poet, in commemoration of his victory at the feſtival of Bacchus, conſecrates to that deity the ſtatue of a player named Pam-

† Hom. Il VI. v. 234.

 philus;

Altho' I ſeem not very fine,
Nor is the workmanſhip divine;
For half like ſhrivell'd figs appears,
And half to ſoot reſemblance bears.

LIII.

Thus Micus choſe to reimburſe
Old Phrygian Æſchra, once his nurſe;
Alive the dame on dainties fed;
He plac'd an image o'er her dead;
That late poſterity may know,
What kindneſs we to nurſes owe.

Παμφιλον, ὐκ ἐν ἐρωτι δεδαυμενον. ἡμισυ δ' ὠπται
Ισχαδι κ᾽ λυχνοις Ισιδος εἰδομενον.

Εἰς Αἰσχρην, τινα γυναικα ὕτω καλεμενην, την Μικκυ τροφον.

Την Φρυγιην Αἰσχρην, ἀγαθον γαλα, πασιν ἐν ἐσθλοις
Μικκος κ᾽ ζωην ὐσαν ἐγηροκομει.
Και φθιμενην ἀνεθηκεν, ἐπ᾽ ἐσσομενοισιν ὁρασθαι
Η γρηϋς μασθων ὡς ἀπεχει χαριτας.

philus; but a coarſe piece of workmanſhip, full of wrinkles, and black as ſoot, or as the lamp of Iſis, as the original expreſſes it. Agoranax muſt have been a poor poet indeed, otherwiſe he might have afforded, if not a richer, at leaſt a more cleanly offering to his Protector.

Epigram LIII.] Though the meaning is ſufficiently plain, Madam Dacier again profeſſes

LIV.

Four are the graces now; and all may ſee
Another added to the former three,
Yet wet with unguents, and but lately born;
Fair Berenice blooming as the morn,
So bright with charms, and ſuch her beauteous face,
That robb'd of her the Graces loſe their grace.

Εἰς την γυναικα Πτολεμαιȣ Βερενικην.
Τεσσαρες αἱ Χαριτες. ποτι γαρ μια ταις τρισι κειναις
Ἀρτι ποτ' ἐπλασθη, κῄτι μυροισι νοτει,
Εὐαιων ἐν πασιν ἀριζηλος Βερενικα,
Ἁς ἀτερ ȣ̓δ' αὑται ται χαριτες χαριτες.

feſſes ignorance, at which we need not be ſurprized; as the learned Lady ſeldom underſtands a ſingle verſe, where a woman is concerned. Bentley obſerves that ἀγαθον γαλα, *lac bonum*, is an elegant phraſe for a good nurſe; and Erneſtus from Heringa that ἐπεσσομενοι bears a very different import from ἐπ' ἐσσομενοισι, the former denoting *ſuperſtites*, *qui ſuperſunt*; and the latter *apud futuros*. Were this obſervation true, the ſtatue raiſed by Micus muſt have been intended for the uſe of his cotemporaries only, and not for the benefit of poſterity. But I may venture to contradict it on the authority of Homer; the following being the laſt verſe but one of the third Iliad:

Ἠ τεκ ἐπεσσομενοισι μετ' ἀνθρωποισι πεληται
And age to age record the ſignal day. Pope.

Epigram LIV.] This Berenice was the daughter, and not the wife of Ptolemy Philadelphus. Dr. Dodd has it, ſhe married her brother Ptolemy Euergetes, the ſucceſſor of Philadelphus; and ſoon after that marriage, Callimachus wrote the Coma Berenices, probably among the laſt of his performances.

V. 3. Yet wet with unguents, and but lately born.] The method of managing new born

LV.

Theocritus looks black, 'tis true;
But then his face is comely too:
If he hate me, your love is ſuch
You hate him juſt four times as much;
But if he love, yon love him then
Beyond the love of mortal men.
And ſuch, I ſwear, O mighty Jove,
By ſacred Ganymede above,
The friendſhip once to him you bore,
And ſuch the love; I ſpeak no more.

Τον το καλον μελανευντα Θεοκριτον, εἰ μεν ἐμ' ἐχθει,
Τετρακι μισοιης· εἰ δε φιλει, φιλεοις·
Ναιχι τοι εὐχαιτεω Γανυμηδεος, ἠρανιε Ζευ.
Και συ τοτ' ἠρασθης. ἐκ ἐτι μακρα λεγω.

born infants among the Greeks has been already deſcribed in the notes on v. 55. of Hymn I. To which I ſhall add from Madam Dacier that it was cuſtomary to anoint the children of perſons of quality with fragrant oils.

Epigram LV.] Grævius has given this, and the ſix following epigrams, upon the authority of Bentley, who tranſcribed them from a Manuſcript then in poſſeſſion of the learned Edward Bernard. And he tells us that this was a copy of the ancient Heidelberg Manuſcript preſerved in the Vatican Library.

Lucina,

LVI.

Lucina, grant thy aid again,
Nor let Lycænis call in vain;
To thee, propitious Pow'r, I bow,
And for a daughter thank thee now:
But if, bright Queen, a boy were mine,
A greater gift ſhould grace thy ſhrine.

Και παλιν, Ειλειθυια, Λυκαινιδος ἐλθε καλευσης,
Εὐλοχος ὠδινων ὥδε συν εὐτοκιῃ·
Ως τοι νυν μεν, ἀνασσα, κορης ὑπερ ἀντι δε παιδος
Υστερον ἐυωδης ἀλλο τι νηος ἐχοι.

Epigram LVI.] This epigram is very pretty; the thought being natural, well expreſſed, and intereſting particularly to the Ladies.

What

LVII.

What for Demodice was ow'd,
On Æſculapius is beſtow'd;
Aceſon ow'd it for her charms,
Since firſt he revell'd in her arms.
And, ſays the picture, ſhould he chuſe
No more t' approach his lovely ſpouſe,
The fair would ſtill his praiſe deſerve,
Nor from the rules of virtue ſwerve.

Το χρεος ὡς ἀπεχεις, Ασκληπιε, το προ γυναικος
Δημοδικης Ακεσων ὠφελεν, ἀρξαμενος
Γινωσκειν. ἠν δ' ἀρα λαθῃ, κ᾽ μη μιν ἀπαιτῃς,
Φησι παρεξεσθαι παρθενιην ὁ πιναξ.

Epigram LVII.] Aceſon, the lover of Demodice, had made a vow to dedicate her picture in the temple of Æſculapius, providing his Miſtreſs would conſent to marry him. After the celebration of the nuptial rites he performs his promiſe; and the picture immediately praiſes Demodice for exemplary chaſtity. The reader may have obſerved in the courſe of theſe epigrams that the moſt inanimate beings are frequently endowed by Callimachus with the faculty of ſpeech.

An

LVIII.

An ever-living lamp I ſhine
To Canopiſta, pow'r divine;
With twenty matches I appear,
And Crita's daughter plac'd me here,
To pay what for her ſon ſhe ow'd,
What, for Appelles, late ſhe vow'd:
And when my light you firſt eſpy,
You'd ſwear the ſtars had left the ſky.

Τῳ με Κανωπιτᾳ Καλλιϛιον εἰκοσι μυξαις
Πλεϛιον ἡ Κριτιε λυχνον ἐθηκε θεῳ,
Εὐξαμενα ϖερι ϖαιδος Απελλιδος· ἐς δ' ἐμα φεγγη
Αθρησας φησεις· Ἑσπερε, ϖως ἐπεσες;

Epigram LVIII.] Who the Godddeſs Canopita or Canopiſta was, I have not been able to diſcover, either from Voſſius, Bryant, Banier or any other Mythologiſt. Suidas quotes this epigram, but gives no account of the Deity *. I can only form a conjecture from ſimilarity of names. The princeſs Arſinoe was worſhipped in the city of Canopus, and might, from that circumſtance, have received the name Canopiſta.

* Suid. in verb μυξα.

LIX.

Euænetus declar'd that he,
For battles won, devoted me
A brazen cock, within this place
To Tyndaris' immortal race.
But Phædrus' ſon I love and fear,
And, as my guardian God, revere.

Φησιν ὁ με ϛησας Εὐαινετος (ἐ γαρ ἐγωγε
Γινωσκω) νικης ἀντι με της ἰδιης
Αγκεισθαι χαλκειον ἀλεκτορα Τυνδαριδῃσι.
Πιϛευω φαιδρῳ παιδι Φιλοξενιδεω.

Epigram LIX.] Euænetus, whoever he was, having gained a victory dedicates a brazen Cock to the brother Warriors, Caſtor and Pollux, who were called Tyndaridæ from Tyndaris, another name for their mother Leda, the wife of Tyndaris, king of the Lacedæmonians. But the cock declares that he puts moſt confidence in the ſon of Phædrus, the ſon of Philoxenis; and of him we are entirely ignorant. Two ſolutions may be given; either that the cock was part of the ſpoils of war, and had been taken from the ſon of Phædrus, or that this perſonage was a Deity of equal rank with the Tyndaridæ.

Fair

LX.

Fair Æſchylis, from Thale ſprung,
In Iſis' fane an off'ring hung;
And thus the vow her mother made,
Irene's vow is fully paid.

LXI.

Whoe'er thou art in tempeſts loſt
And driv'n aſhore by ſurges toſt,
Leontichus laments thy doom,
And lays thy body in this tomb;

Ιναχιης ἐςησεν ἐν Ισιδος ἡ Θαλεω παις
Αἰσχυλις, Εἰρηνης μητρος ὑποσχεσιῃ.

Τις ξενος, ὦ ναυηγε; Λεοντιχος ἐνθαδε νεκρον
Εὑρεν ἐπ' αἰγιαλοις, χωσε δε τῳδε τοφῳ,

Epigram LXI.] As the ancients imagined no misfortune ſo great as remaining unburied after death, ſo no pious act was reckoned equal to that of beſtowing the rites of Sepulture on a dead body when found by accident. Becauſe it was the common opinion that the ſouls of the deceaſed were obliged to wander from place to place, upon the banks of the river Styx, till their bodies had received the funeral rites; as we find deſcribed at large in the twenty third Iliad.

But mourns his own unhappy ſtate,
Expos'd, like thee, to certain fate;
Expos'd to plow the wat'ry plain,
Or, like a ſea-mew, ſkim the main.

Δακρυσας ἐπικηρον ἑον βιον· ȣ̓δε γαρ αὐτος
Ἡσυχον, αἰθυιης δ' ἰσα θαλασσοπορει.

Θαπτε με ὁτ[ι]τ αχιϛα πυλας Ἀϊδαω πειρησω·
Τηλε με ἐιργȣσι ψυχαι, ἐιδωλα καμοντων.
Ὀυδε με πως μισγεσθαι ὑπερ ποταμοιο ἐωσιν·
Αλλ αυτως ἀλαλημαι ἀν ἐυρυπυλες Αιδος δω.

Let my pale Corſe the rites of burial know,
And give me entrance in the realms below:
'Till then, the ſpirit finds no reſting place,
But here and there, th' unbody'd ſpectres chace
The vagrant dead around the dark abode,
Forbid to croſs th' irremeable Flood. POPE.

Thus we have paſſed through theſe celebrated epigrams, to ſome of which no tranſlator can do juſtice; others are more eaſy, and ſome perhaps the reader may think would have been as well omitted. But it was judged neceſſary to give a compleat tranſlation, that being the condition on which this book was offered to the Public. And ſhould the reader receive either inſtruction or amuſement from the peruſal of theſe and the preceding poems, the tranſlator will think himſelf amply repaid for his labours.

THE END.

4

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